

THE MUSICAL COURIER

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXIII.—NO. 1.

NEW YORK, WEDNESDAY, JULY 1, 1891.

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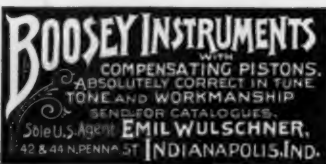
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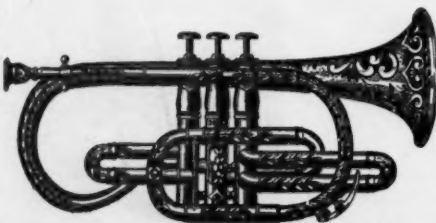
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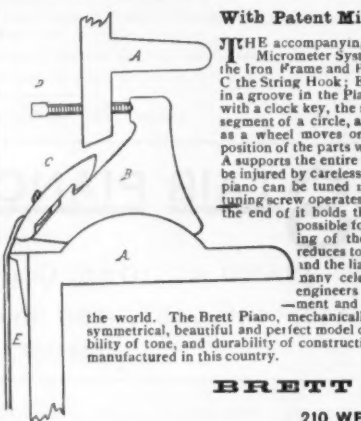
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Florence Clinton-Sutro
Arthur Friedheim
Clarence Eddy
Franz Abt
Fannie Bloomfield
S. R. Jacobsohn
C. Mortimer Wiske
J. O. Von Prochazka
Edward Grieg
Adolf Henselt
Eugen d'Albert
Lilli Lehmann
William Candius
Franz Kneisel
Leandro Campanari
Frans Rummel
Blanche Stone Barton
Amy Sherwin
Thomas Ryan
Achille Errani
C. Jos. Brambach
Henry Schradieck
John F. Rhodes
Wilhelm Gericke
Frank Taft
C. M. Von Weber
Edward Fisher
Kate Rolia
Charles Rehm
Harold Randolph
Minnie V. Vandever
Adele Aus der Ohe
Karl Klindworth
Edwin Klahre
Wm. D. Campbell
Alfredo Barili
Wm. R. Chapman
Otto Roth
Anna Carpenter
W. L. Blumenchein
Leonard Labatt
Albert Venino
Josef Rheinberger
Max Bendix
Helene von Doenhoff
Adolf Jensen
Hans Richter
Margaret Reid
Emil Fischer
Merrill Hopkinson, MD
B. S. Bonelli
Paderevski
Stavenshagen
Arrigo Boito
Paul von Janko
Carl Schroeder
John Lund
Edmund C. Stanton
Heinrich Gudebus
Charlotte Hubn

Teresina Tua
Luca
Ivan E. Morawski
Leopold Winkler
Costanza Donita
Carl Reinecke
Heinrich Vogel
Johann Sebastian Bach
Peter Tschalkowsky
Jules Perotti—2
Adolph M. Foerster
J. H. Hahn
Thomas Martin
Louis Gaertner
Louis Gage Courtney
Richard Wagner
Theodore Thomas
Dr. Damschro
Campanini
Julius von Bernuth
Constantin Siernberg
Dengremont
Galassi
Hans Balata
Mathilde Wurm
Liberati
Johann Strauss
Anton Rubinstein
Del Puente
Joeffy
Julia Rivé-King
Hope Glenn
Louis Blumenberg
Frank Van der Stucken
Frederic Grant Gleason
Ferdinand von Hiller
Robert Volkmann
Julius Rietz
Max Heinrich
A. L. Guille
Ovide Musan
Anton Udvardi
Alcun Blum
Joseph Koegel
Ethel Wakefield
Carlyle Peteraia
Carl Retter
George Gemlinder
Emil Liebling
Van Zandt
W. Edward Heimendahl
B. Clemeli
Albert M. Bagby
W. Waugh Lauder
Mrs. W. Waugh Lauder
Mendelssohn
Hans von Billow
Clara Schumann
Joachim
Samuel S. Sanford
Franz Liszt
Christine Dossert
Dora Henningsen
A. A. Stanley
Ernst Catenhusen
Heinrich Hofmann
Charles Fraidel
Emil Sauer
Jesse Bartlett Davis
D. Burmeister-Petersen
Willis Nowell
August Hylstedt
Gustav Hinrichs
Xaver Scharwenka
Heinrich Boettel
W. E. Haslam
Carl E. Martin
Jennie Dutton
Walter J. Hall
Conrad Ansoorge
Carl Baermann
Emil Steger
Paul Kalisch
Loua Svecenski
Henry Holden Huss
Neally Stevens
Victor Herbert
A. Victor Benham
Mr. and Mrs. Carl Hild
Anthony Stankowitch
Moriz Rosenthal
Victor Herbert
Martin Roeder
Joachim Raff
Felix Mottl
Augusta Ohrström
Mamie Kunkel
Dr. F. Ziegfeld
C. F. Chickering
Villiers Stanford
Louis C. Elson
Anna Mooney-Burch
Mr. and Mrs. Aves
Ritter-Goetze
Adele Lewing
Pauline Schöbeller-Haag

Marchesi
Henry Mason
P. S. Gilmore
Neupert
Hubert de Blanc
Dr. Louis Maas
Max Bruch
L. G. Gottschalk
Antoine de Kontski
S. B. Mills
E. M. Bowman
Otto Bendix
W. H. Sherwood
Stagno
Victor Nealer
Johanna Cohen
Charles F. Tretbar
Jennie Dickerson
E. A. MacDowell
Theodore Reichmann
M. Treumann
C. A. Cappa
Montegriffo
Mrs. Helen Ames
S. G. Pratt
Emil Scaria
Hermann Winkelmann
Donizetti
William W. Gilchrist
Ferranti
Johannes Brahms
Meyerbeer
Moriz Moszkowski
Anno Lasker
Filippo Greco
Wilhelm Junck
Fannie Hirsch
Michael Bannet
Dr. S. N. Penfield
Dr. W. Riesberg
Ed. S. Mahr
Otto Suto
Carl Faelten
Belle Cole
Carl Millocker
G. W. Hunt
Georges Bizet
John A. Brockhoven
Edgar H. Sherwood
Ponchielli
W. Edwards
Carrie Hun-King
Pauline l'Allemand
Verdi
Hummel Monument
Mendelssohn
Haydn Monument
Johann Svendsen
Strauss Orchestra
Anton Dvorak
Berlioz Monument
Pablo de Sarasate
Jules Jordan
Albert R. Parsons
Ther's Herbert-Foerster
Bertha Pierson
Carlos Sobriao
George M. Nowell
William Mason
Pasdeloup
Anna Lankow
Maud Powell
Max Alvary
Josef Hofmann
Händel
Carlotta F. Pinner
Marianne Brandt
Gustav A. Kerker
Henry Duzenai
Emma Juch
Fritz Giese
Anton Seidl
Max Leckner
Max Spicker
Judith Graves
Hermann Ebeling
Dyas Flanagan
Mary Howe
Attalie Claire
Mr. and Mrs. Lawton
Fritz Kreisler
Madge Wickham
Richard Burmeister
W. J. Lavin
Niels W. Gade
Hermann Levi
Edward Chadfield
James H. Howe
George H. Chickering
John C. Fillmore
Helene C. Livingstone
M. J. Niedzielski
Franz Wielek
Alfred Sormann
Juan Luria
Carl Busch.

ON and after this date all professional card and portrait accounts must be paid in advance. Advertisers in the professional card list of this paper who have received their bills will be kind enough to remit amounts due.

LOTS of music for warm weather—Gilmore going from and Thomas coming to the Madison Square Garden and Seidl at Brighton Beach.
Who dares to say the season ever ends?

THE "Recorder" several weeks ago called attention to the fact that international copyright was only a farce, for Gustav Hinrichs had announced that he would produce this summer Mascagni's "Cavalleria Rusticana" in Philadelphia, and it is safe to say that he will not use the original score. The "Herald" last Sunday also took up the subject, and with justice deplored the fact that the public will have to listen to Mascagni's charming opera in a garbled orchestral attire. That this is, of course, obviously unfair to Mascagni goes without saying. Mr. Seidl has committed the same sin by orchestrating an intermezzo from the "Cavalleria Rusticana," and aesthetic results may justify him; still, ethically, he is in the wrong. Give Mascagni a chance, gentlemen, for he has purchased the right of his opera for this country.

JUST for curiosity's sake we print Anton Seidl's first program of the opening day at Brighton Beach last Saturday afternoon. As a specimen program it certainly does infinite credit to its compilers' catholicity of taste and excellent judgment. Here it is:

Prelude, "Die Meistersinger," Wagner
March, "Rakoczy," Liszt
Waltz from ballet, "La belle au bois dormant" (first time), Tchaikowsky
For string orchestra, "Evening Song," Schumann
Intermezzo, from "Cavalleria Rusticana" (first time), Mascagni
Eine Steppenskitze aus Mittel Asien (A Sketch from Asia. First time), Borodin
Two Polish Dances (new), Scharwenka
Hymeneé, from "Esclarmonde" (new), Massenet
Tarentella, Massenet
Gypsy Dance, Saint-Saëns
Spanish, Moszkowski
Waltz, "Naila," Delibes
Wedding music from "Lohengrin," Wagner

Such programs as these afternoon and evening, with a weekly Wagner night and only one hour from the city, ought to attract numberless music lovers who are desirous of blending a sniff of ozone with a gallon of harmony.

MUSIC AND MATTER.

IF thought is only a mode of motion then Helen Sparmann is correct in her "Attempt at an Analysis of Music" in stating that music represents motion. Last Sunday's "Times" book reviewer, however, thinks differently. He thinks Miss Sparmann "reveals herself as a materialist of the weakest sort," which only means Miss Sparmann accepts no theories that are not based on accepted scientific facts. Is it not about time that all the nonsense that is written about the spirituality of music and its heavenly birth should be dropped? Miss Sparmann in her interesting little pamphlet sternly puts aside all questions of sentiment in music and seeks to discover the basis of music. Seeks only, for she but calls her study an "Attempt."

The effort to affix to absolute music all sorts of emotional labels by sentimental and overimaginative critics usually results in rhetorical vapidity and moonshine pure and simple.

This Miss Sparmann avoids. She knows music appeals to what we call the emotions, and she starts out to find the reason why. She denies that music is emotional and nothing else, and earnestly upholds its objective and intellectual side. The "Times" reviewer is forced to confess that "in all psychic experience there is movement, and music certainly does represent it."

He then concludes by writing: "If, however, she wishes us to accept motion in its physical sense and accept an atomic instead of a spiritual mind, she will find few followers among true music lovers."

What is the difference 'twixt "atomic" and "spiritual" we should like to know? Both are mere terms and to-day matter and mind are but interchangeable terms.

It is all very well for those to whom modern biological discoveries are distasteful to say "materialism,"

"idealism," "spirituality" and the "higher life," but the fact is we know at least what the microscope and the scalpel reveal; all the rest is mere guesswork, largely dependent on one's powers of credulity. Therefore to talk about the "spiritual" basis of music, when it takes all our wisdom and research to discover its physical basis, is, we think, putting the cart before the horse. All investigations into that unexplored continent—the human brain—are but demonstrating the material basis of the mind and how much its strength and integrity depend upon physical structure.

So Miss Sparmann's contribution is welcomed by us, though we know it will offend a class of musical aesthetes who still believe in "heaven born inspiration" and the existence of that undiscoverable entity, the soul. Idealists, pray do not despise the ground you tread upon or the air you breathe, for in matter there is the potency of life, and in that very matter you so deride, is music, not "heavenly born," mind you, but earth born, like all about us, and molded into shapes of beauty by the genius of man.

THE SCHARWENKAS.

THE brothers Scharwenka, Xaver and Philipp, will settle permanently in this city next fall, so says Mr. Emil Gramm, who certainly ought to know. Mr. Gramm further states that an offer has been made the Scharwenkas for their Berlin conservatory by a Mayence conservatory director, so we can look upon the transplantation as an assured fact.

This means much for musical New York, for the combined talents of the brothers cannot fail to exert a very fruitful and healthy influence in this city. We know Xaver Scharwenka, the pianist and composer of the piano concertos and "Miaswintha" (which has just had the finishing touches put to it by its composer), but with Philipp's work we are less familiar, though his orchestral fantasy, "Liebesnacht," has received hearty words of commendation in these columns when it was first performed by the Thomas Orchestra in this city. Philipp Scharwenka is a strong theoretical musician, an excellent conductor, and he will conduct while in this city orchestral concerts and will also produce a symphony. His opera "Sakuntala" will also be finished here.

Altogether the Scharwenkas make a strong musical team, and we welcome with pleasure their advent, for they both possess strong, healthy and magnetic musical natures and will prove a needed tonic in a musical atmosphere blasé and torn by petty jealousy.

X. Y. Z.

OUR recent comments on "X. Y. Z.'s" communication calls forth from him the following answer:

"X. Y. Z." is not a "disgruntled bothead." He does not think "every composer since Haydn wretched." He is well acquainted with the music of Brahms; all of it that is famous. He enjoys the things in Wagner's work which have and will ever challenge the admiration of the world. Yet he shrinks from the weariness of pages on pages of unrefined, unsatisfactory music in all of his operas save perhaps "The Flying Dutchman." He is well acquainted with the music of Raff, Dvorak, Rubinstein and all others who have achieved fame. He asked the questions in good faith and does not consider that your abuse is a reply. He would ask still further how is England to be released or "liberated" musically from Händel and Mendelssohn? What do you mean by that? What do you offer in place of it? Why is it that the disciples of the "new school" are so iconoclastic? Not content to admire the new, but desire to destroy the old (?)—(so-called). The opinion of a paper of the influence and standing of THE MUSICAL COURIER ought to be almost an unerring guide to those desiring information. It materially weakens that influence when it is abusive.

THE MUSICAL COURIER is never abusive. It is occasionally indignant at the mossbacked philistinism of the English in music, and also those among us who refuse to believe in the new dispensation. Händel and Mendelssohn have both accomplished great things in the oratorio; but is the oratorio the last word in art forms?

Rather it is rapidly becoming an exploded form, for it is a dramatic absurdity, and out of church it is an anachronism, as Rubinstein very rightfully contends. As to Wagner's music being wearisome, unrefined and unsatisfactory, that largely depends on the hearers' receptive powers, and, of course, there is no disputing tastes.

THE MUSICAL COURIER has been ever the stern champion of the old, particularly of the old as represented by Bach, Mozart and Beethoven, three masters of absolute music, whose shoes neither Händel nor Mendelssohn nor Sullivan, the English gods of music, is worthy to unlatch.

But we also give praise to those modern masters

who typify the age in their works—Schumann, Wagner, Brahms and Tchaikowsky. We think any of these four names will be more than ample substitutes for Händel or Mendelssohn.

We do not wish to destroy the old nor to unduly elevate the new, but we may be pardoned for not particularly admiring outworn, conventional forms of music, and listening with pleasure to music which is vital and in touch with the *zeitgeist*.

"X. Y. Z." seems to have just awakened from a Rip Van Winkle sleep, or is more like the man on the jury who had never heard of Chauncey M. Depew.

NEW MUSICAL ITALY.

ANTI-WAGNERITES and lovers of the old school of Italian music assume too much when they declare that the Italians are opposed to the new school.

Facts contradict them, for Verdi—Verdi, the composer of "Il Trovatore" and the perpetrator of innumerable melodramatic sins—has distinctly swerved from his youthful style, all the world admires "Aida" and "Otello," and it is easy enough to read between the lines of the music and to smell out his inspiration.

But just look at the new Italy and consider the names of Arrigo Boito, the composer of "Mefistofele" and the librettist of "Otello," a man literally saturated with new and intellectual ideals.

Sgambati, who was praised so warmly by Wagner for his piano quintet; Carlo Martucci, whose B flat minor piano concerto was played last month in Berlin by Eugen d'Albert; Ponchielli, who was evidently affected by Wagner, and Mascagni, the newcomer, whose melodies, while being fresh, naïve and Italian, receive, we are told, a rich modern setting.

It shows that Italy, the birthplace of modern music—Italy, one of the greatest intellectual and artistic countries that ever flourished—Italy, the mother of Giotto, Cimabue, Dante, Boccaccio, Petrarch, Raffael, Michael Angelo, Leonardo da Vinci, Palestrina, Rossini, Donizetti, Bellini, Machiavelli, Cavour, Mazzini, Julius Cæsar, yes, and Bonaparte, the little Corsican giant—Italy will not be left in the rear, and we speculate with interest on the part she will play in the future of the tone art.

THE Mozart centennial celebration at Salzburg, in the Tyrol, takes place on July 15, 16 and 17, the festival director being Jahn, of Vienna, and Hummel, who has charge of the Mozarteum at Salzburg. The nucleus of the orchestra consists of the Vienna Philharmonic and the Helmsberger string quartet has also been secured. Many of the most prominent German artists have been engaged to participate, and among them we may mention—without giving the list in full—Bianca Bianchi, Mrs. Essipoff, Marie Wilt, Rudolph Frey, Anna Hauser, Benedict Felix, &c.

Mozart's "Requiem," conducted by Hummel, will open the "Fest," the Archbishop of Salzburg participating; civic celebration in the afternoon and torch-light procession at night. The program of the second day consists of fragments from the "Magic Flute," the D minor piano concerto, the G minor symphony. The program of the third day embraces the string quartet in D minor, an aria from "Cosi fan tutti," the "Adagio," from the G minor quintet, an aria from the "Seraglio" and the "Jupiter" symphony.

The musical portion of the "Fest" closes in the evening with the production of "Figaro." These programs, while being fragmentary and without chronological sequence, are nevertheless representative.

It strikes us, however, that the less familiar works—symphonies, concertos, masses, operas, &c.—might have been selected from, thus imparting a flavor of novelty even on a Mozart program. But as Mozart is ever welcome the Salzburg music lovers will probably be grateful for anything from the pen of one of the greatest absolute musicians who ever lived.

ALBANI ENGAGED.—The engagement of Albani with Messrs. Abbey and Grau's French and Italian Grand Opera is now positively settled. After her engagement in the opera Albani will appear in concerts and oratorio throughout the United States and Canada, under the management of Mr. L. M. Ruben.

MARRIED.—Mr. W. C. E. Seeboeck, the Chicago pianist and composer, was recently married, and Herman Ebeling, of Columbus, Ohio, has also entered in the bonds of wedlock.

PERSONALS.

LOUIS CONTERNO.—We take great pleasure this week in presenting to our readers a counterfeit presentation of the features of that well-known bandmaster, musician and genial gentleman, Mr. Louis Conterno. Louis Conterno, bandmaster of the Fourteenth Regiment Band, was born in Annecy, Savoy, France, in 1856. His father, the late G. Conterno, was bandmaster of the Italian opera company in Milan, Italy, and under his tuition Mr. Conterno began his musical studies at the age of ten.

In 1872 he visited this country in company with his father, making his first appearance at Prospect Park, Brooklyn, playing a flute solo with marked success. He next joined the Twenty-third Regiment and Navy Yard bands, serving until 1876, when he took his discharge and returned to Italy to complete his musical studies. After studying in the best musical colleges, and under some of the most famous teachers in the sunny land, he returned to America in 1878 and engaged with his uncle, Mr. Luciano Conterno, remaining with him for a limited period, however, as he found no opportunity to display his abilities as a musician. He then joined the Fourteenth Regiment Band and Brooklyn Park Theatre Orchestra, with both of which organizations he is now connected.

When the position of bandmaster of the Fourteenth Regiment became vacant Mr. Conterno was appointed to that position, which he has filled with marked success and an ever rising popularity, until he has become one of the most popular bandmasters in the State, earning the reward that only comes by persistent and unwearying effort.

Among his many compositions the most popular are the "Fourteenth Regiment March" and "Gettysburg March," the latter being dedicated to the popular commander of the Fourteenth Regiment, Colonel Michell. Mr. Conterno is well known among the various societies in Brooklyn, being a Free Mason, Odd Fellow, Red Man and Forester.

THE DUKE AND SIR ARTHUR.—Apropos to Sir Arthur Sullivan, an entertaining story is told of his intimacy with the Duke of Edinburgh. The latter, who is exceedingly proud of his musical talents, composed, some years ago, a waltz, to which he gave the name of the "Galatea," in honor of the ship on board which he circumnavigated the globe. Before publishing the waltz, however, he insisted on having it revised by Sir Arthur Sullivan. The latter went carefully over the score, putting his initials, "A. S. S.," which stand for Arthur Samuel Sullivan, at the foot of every page, in token that it had received his approval. The publishers were apparently ignorant of the fact that the initials were exclusively destined for the Duke's royal eye, and printed them along with the score. The entire first edition of the "Galatea" waltz was therefore put upon the London market with each page subscribed by the scarcely complimentary word "Ass!"

A NEW STAR.—There is a new star rising upon the horizon of the artistic firmament. Miss Leonora Stosch, a tall blonde with a fine figure and a remarkably expressive and pretty face, is only eighteen years old. She began her musical education in Washington with Prof. Josef Kasper, with whom she studied for five years. For the last two years she has been perfecting herself at the Brussels Conservatoire, where she carried off three first prizes—one for solfège, one for harmony and one for the violin. For several months past the celebrated Marsick has been putting the finishing touches to this remarkable talent. At a charming matinee given for her by Mrs. James Delprat in Paris last Thursday she played some of the most difficult music for the violin with a tenderness of expression, a brilliancy, breadth and precision of execution rarely attained by the weaker sex. Americans can soon judge for themselves, as Miss Stosch is to give a series of concerts in the principal cities of the United States next winter, when it is to be hoped that Marsick's prediction of a brilliant career may be speedily realized.

BELLE COLE.—Belle Cole had made arrangements to start June 27 on a trip to the United States, when she received the command of Her Majesty the Queen to sing in the "Golden Legend" at Albert Hall in July on the occasion of the visit of the German Emperor. Her visit to her native land has been, therefore, indefinitely postponed.

MISS EINSTEIN'S SUCCESS.—Miss Rosella Einstein, a talented young soprano and pupil of Murio-Celli, sang with great success last week at the Madison Square Garden under the baton of Mr. Gilmore. Miss Einstein won special applause by her artistic singing of an aria from "Trovatore," Harry Rowe Shelley's "Love Philosophy," and a descriptive song by Murio-Celli, entitled "The Soldier's Bride." Miss Einstein has also sung and acted with marked success at the Grand Opera House in Morrissey's English Opera Company.

ARTISTS IN DRESDEN.—During the past season 150 concerts were given in Dresden. Among the artists that appeared are the following: Teresa Carreño, Marie Krebs, Lilli Lehmann, Adelina Patti, Lillian Sanderson, Hermine Spies, Mierzewski, Paderewski, Eugen Testimonial d'Albert, Alice Barbel, Herman Scholz, Sarasate, Clotilde Kleeberg,

the Herschels, Edward Strauss and orchestra, three times; the Rappoldi Quartet, Bertram Rath, pianist; Henri Marteau. In addition to these there were also 140 concerts under Director Trenkler, at the Gewerbehause, and sixty Philharmonic concerts, as well as fifty Maennerchor concerts on a large scale, altogether making 400 musical performances in the indisputably musical city of Dresden in eight months.

MARCELLA SEMBRICH.—Marcella Sembrich has been singing in "Lakmé" and in the "Barbier" at Kroll's, in Berlin, with the usual success.

MARIE EGTS.—Miss Marie Egts, a well-known pianist of Cleveland, Ohio, sailed for Europe and Bayreuth Festival last Saturday.

"AN EMINENT MUSICIAN."—Thus the Wilkesbarre "Record" styles Frank Van Der Stucken, who was the conductor of the Saengerfest recently held in that thriving city of Pennsylvania.

FOOTE.—Mr. Barrington Foote, the English baritone, has arrived in this city and is a guest of Mr. L. P. Morton, at Rhinecliff, this week. He will appear in concerts and musicales at Lenox, Newport, and other fashionable watering places during the summer, under the management of Mr. L. M. Ruben.

GIUSEPPE RIZZO.—Prof. Giuseppe Rizzo, a well-known composer and music teacher, died early Friday morning at his home, No. 165 East Forty-ninth street, of paralysis, aged sixty-five years. Professor Rizzo was born in Palermo, Italy, in 1826, and developed a remarkable musical talent at an early age. He began the study of music at the age of seven, and at ten he entered the Royal Conservatory under the celebrated master, Pietro Raimondi. Four years later he composed a symphony which was produced at the Royal Theatre Carolino, now known as the Teatro Bellini. In 1845 he produced an opera called "Con Astuzia Fortunata," and the following year he was appointed orchestral director of the conservatory. Owing to political troubles he left Italy and arrived in Philadelphia in 1859. He remained there a number of years, and in 1870 he came to this city, under the patronage of Mrs. Edward Cooper, the Livingstons, Mrs. S. L. M. Barlow and other well-known families. Four years ago he was stricken with paralysis, and had since that time been an invalid. The funeral took place Sunday and the interment in Woodlawn Cemetery.

NICOLA GABRIELLI.—The death is announced in Paris of Count Nicola Gabrielli, the Italian musical composer. He was born in Naples, February 21, 1814, and was a pupil of Zingarelli and of Conti. He led for fourteen years the dance music at San Carlo. In that period he produced fourteen operas and about forty ballets. Then he changed his place of residence to Paris and produced at the Opéra three grand ballets: "Gemma," in 1854; "Les Elfes," in 1856, and "L'Etoile de Messine," in 1861. Mrs. Ferraris danced the latter. In 1859 the Opéra Comique produced a successful opera bouffe in one act by Gabrielli, "Don Gregorio," still in the repertory, and in 1865 the Théâtre Lyrique, "Les Mémoires de Fanchette."

VON DER HEIDE.—After the meeting of the New York M. T. A. at Utica, Mr. J. F. Von der Heide, the well-known vocal and piano teacher, will go to the Adirondack Mountains for a well earned vacation.

A FAIR INCOME.—The chief of the claqueurs in Vienna at the Imperial Opera has an income of 10,000 florins. Strange that Mr. Abbey has not engaged this gentleman, for he will certainly be needed before the season of Italian opera closes.

MORAN-OLDEN.—Mrs. Moran-Olden, the soprano, who was in this city several seasons ago, has been singing for some time in Halle, Germany.

JUNGNICKEL IN THE MOUNTAINS.—Ross Jungnickel and the Baltimore Orchestra will play at Oakland, in the Allegheny Mountains, in Maryland, during the summer. Mr. Jungnickel gives choice programs far ahead of anything in the musical line in the summer resorts in that section of the Union.

ALSO GOING TO BAYREUTH.—Mr. Herman Rakeman, the Washington violinist, leaves for Europe to-day to be gone until September. "Every musician goes to Bayreuth," says Mr. Rakeman, and, of course, he is going.

Some Liverpool boys played a mean trick on an old deaf and dumb organ grinder the other day. They took out the cylinder, and he went about the streets stopping before every door and grinding away like steam. He was surprised at the amount he had taken in; everybody contributed liberally, and he noticed that he wasn't ordered off once, nor was one bulldog set on him. He had never seen the people in such good humor, and didn't know why it was until in the evening he opened his machine to oil it and drive in a few loose notes here and there; but, instead of getting angry and using up all the deaf and dumb vocabulary, he took the hint, and now goes round grinding his empty organ, and is doing more business than all the other wholesale music merchants on the banks of the Mersey.

FOREIGN NOTES.

STRAUSS ANNIVERSARY.—On June 9 the twenty-fifth anniversary of Strauss' writing of the "Beautiful Blue Danube," his first waltz, was celebrated in Vienna by a gigantic concert of eight military bands, including 500 players, under the leadership of Strauss himself. The Archduchess Stéphanie, widow of the Crown Prince Rudolph, was present.

BIRMINGHAM FESTIVAL.—Among the novelties and important works of the coming Birmingham Triennial Festival are Dvorák's new "Requiem Mass," Prof. Villiers Stanford's dramatic oratorio "Eden," Dr. Mackenzie's "Veni, Creator Spiritus," Bach's Passion Music "St. Matthew," Berlioz's "Faust," and Dr. Parry's "Blest Pair of Sirens."

CHESTER, ENGLAND.—The Chester triennial musical festival takes place on July 22 and the two following days. Mendelssohn has the place of honor in the program.

THE NEW OPERA.—The exact title of the new Savoy Theatre, London, opera is still kept a secret, but it was understood that it is to be called "The Rajah of Chutney-pore," and it is announced for production on Tuesday next. The libretto is written by George Danos and deals with the complications that arise from the passion of a high caste lover for a low caste maiden.

ROTHSCHILD ENTERTAINS.—Baron Alfred Rothschild, of London, during the week entertained a number of guests at a private concert, at which Adelina Patti, Van Dyck, the fashionable tenor; Maurel and Lassalle, Edouard de Reszke, Wolfe, the violinist, and Hollman and Louis Blumenberg, the cellists, were among the performers.

WAGNER SOCIETY.—The Wagner Society, of which the Earl of Dysart is president, gives a concert on Monday next, which will be conducted by Mr. Richter. The only vocalist will be Miss Nordica.

A RUSSIAN ENTERPRISE.—The Russian Government has designated conductor and composer Hlawatsch, of St. Petersburg, to make an extensive tour through Russia for the purpose of investigating the condition of musical instruction in the empire.

"CID" IN MUNICH.—The fifth performance of Peter Cornelius' opera "Cid," in Munich, drew the largest house of late of any opera, and the work is on the permanent repertory of the establishment.

ANOTHER CYCLUS.—A cyclus of Wagner's operas was begun at Leipzig, June 7, to last a month.

LONDON.—This has been the music week of the year and the great glass openings and avenues of the Crystal Palace at Sydenham have echoed and re-echoed storms and cyclones of sound. The performers for this year's triennial Handel Festival numbered 3,000. They embraced 114 first violins, 104 second violins, 64 violas, 71 violoncellos, 60 double basses, 13 flutes, 9 clarinets, 14 oboes, 13 bassoons, 30 contra fagotts, 10 horns, 7 trumpets and cornets, 9 trombones, 3 tubas, 3 tympani and 1 grosse caisse, 743 sopranos, 776 altos, 688 tenors and 793 basses. It is said by those who came away with their tympanums intact that the oratorio of "The Messiah" was particularly well handled, Albani, Belle Cole and Lillian Nordica being the principal lady soloists. Few people got near enough to be in danger, however, as the crush was enormous and the audience varied from twenty-five thousand to thirty thousand all week. Those who picnicked on the terraces a quarter of a mile away found the performance really enjoyable.

WHO WAS SHE?—At one of the embassies yesterday the "World" correspondent heard a capital story—in fact, the best told so far of the Emperor. After a great deal of trouble and wirepulling a young American woman, who was an expert pianist, obtained permission to play before the Emperor and Empress at Potsdam. She had never played before royalty before nor ever seen the Emperor William, and, of course, was very nervous.

When she was ushered into the private apartments of their majesties, however, she was much chagrined and mortified at being informed that the Empress alone would be her audience, as it was extremely unlikely that the Emperor would arrive from Berlin in time to be present at her performance.

The Empress entered, attended by her suite, and, smiling a courteous greeting to the young American pianist, motioned to her to begin. Conquering her nervousness, the pianist proceeded to play and was getting along gloriously, evidently to the gratification of the imperial listener, when in the very middle of a difficult and intricate movement a light haired young man came into the room, attired in undress uniform.

The performer did not notice this addition to the company, as the Emperor—for the new comer was His Imperial Majesty himself—intimated to the Empress by a gesture that she was not to disturb the playing.

He approached the piano, remained listening attentively and at the conclusion of the piece turned and paid a slight compliment to the performer, who received his praise rather coldly, without rising, but fixed her eyes on the Empress,

in evident anticipation of a verdict from that august quarter. But the Empress made no sign.

His Majesty, noticing the indifference with which the pianist had received his remarks, looked for a moment very angry, but, his countenance quickly clearing, he turned to the American lady with a smile and said graciously:

"I do not think we are acquainted, madam. Permit me to introduce myself. I am the Emperor."

The young lady's confusion may be more easily imagined than described.—"World."

According to the "Gazetta Musicale di Milano" a club has just been founded in Milan for dilettanti players on the guitar, mandolin and lute. The scheme includes private and public performances by the members of the society, and an annual series of six grand concerts in which they will have the assistance of a full orchestra and of vocalists. The same journal relates that Mr. A. J. Manjon has recently given a concert at Berlin, and astonished the musical public there by his masterful performance of Hummel's "Variations on the song, *An Alexis send 'ich dich.*" The guitar was accompanied on a modern concert grand piano, far too powerful a representative of the old spinet to render the balance between the instruments what it should be. As guitars and mandolins in plenty are displayed in our music-sellers' shops in London, it would seem that we are to witness a revival of this once popular and universally esteemed instrument.—Ex.

To add to the interest attached to the discovery of melodic coincidences, Professor Stanford recognizes in a theme of the finale of Beethoven's seventh symphony traces of his own arrangement of the Irish air "Norah Creina." Sir George Grove, a great authority on all critical and historical matters concerning the art, has not been able to say which was written first, the symphony or the song arrangement. It may be remembered Mendelssohn insisted that melodic idioms were to a certain extent common property, and that composers had the same right to quote as literary men. Of course the composer cannot express the inverted commas signifying quotation. Still idiomatic thought is a power in art and we should not misjudge composers for using such power, short of absolute and unblushing plagiarism, such as Handel habitually practiced. Someone says great men, like great nations, do not steal, they only annex or adopt.—London "Musical News."

Handel's "Israel in Egypt" was performed for the first time in France at the Palace of the Trocadéro, Paris, on the 3d of this month by the Société des grandes auditions musicales de France. Among the solo singers were Mrs. Gabrielle Krauss and Manoury. The forces numbered 300, and Vincent d'Indy played the organ. The oratorio was repeated a week later. The official program bore the singular announcement that "words and music" of the oratorio were by G. F. Handel. The Bible seems still to be an unread classic in France.

MUSIC IN SONDERSHAUSEN.—The latest pupils concert at the Conservatory of Music, Sondershausen, on June 11, was exceedingly interesting, the program consisting of Lachner's suite for piano and cello; Kreutzer violin concerto; three Schumann numbers for piano; an aria from "St. Paul;" the D major piano sonata, Mozart; Bruch's romance for violin; G major Beethoven piano sonata; two cello numbers by Popper and the C minor violin and piano sonata of Beethoven. Quite a program!

III. LOH CONCERT AT SONDERSHAUSEN.—Under Prof. Carl Schröder, the third Loh concert at Sondershausen on June 14 offered among other works Goldmark's "Prometheus" overture, Volkmann's string serenade in F major, a concerto for horn by R. Strauss (Bauer soloist), and Mendelssohn's A minor symphony.

ALEXANDER STRAKOSCH IN MUNICH.—Alexander Strakosch has been appointed as a teacher of the Royal College of Music in Munich, the appointment dating from September.

DEATH OF SCHUMANN'S SON.—Ferdinand Schumann, second son of the late Robert Schumann, died at Gera, Germany, June 6, aged forty-two years. He was a merchant.

SGAMBATI IN LONDON.—Sgambati, now in London, will make a lengthened tour in Germany in the winter.

VIENNA.—The Vienna Tonkünstler Verein has decided to give a prize of 20 ducats for the best piece of chamber music for piano and strings. It is a competition open only to Austrian subjects, and the judges are to be Brahms, Fuchs, Heuberger, Kremer and Mandyzewski.

KLOTZ.—A memorial has been erected to the violin maker Klotz in his native town, Mittenenthal. It was he who started in the neighborhood an industry which afterward gained its present considerable proportions—hence the gratitude of his townspeople. His instruments do not rank very high with connoisseurs.

RUBINSTEIN.—The Emperor of Germany has just conferred on Rubinstein the cross of Order of Merit, the highest distinction a civilian can receive in that country. The Czar has given the great pianist the cross of Saint

Andrew on the occasion of his retirement from the St. Petersburg Conversatoire.

YOUR CHANCE, MR. STANTON.—No impresario can be found to undertake the direction of the celebrated La Scala at Milan.

A TALENTED 'CELLIST.—Little Jean Gérardy is studying with his master, Bellmann, at Spa, chiefly with the object of increasing his repertoire.

PARIS AND HANDEL.—Opinions in Paris are divided over the merits of "Israel in Egypt," but the work has evidently bored our gay neighbors. One journal writes: "The oratorio is composed of a succession of double choruses very wearisome to hear and lasting two mortal hours." Another thanks Providence that the seventeenth century, with its formalism and coldness, is past and over. The suggestive hopping of the frogs and "le bourdonnement des insectes" calls forth the remark that imitation music has much advanced since Handel's days. It is not easy for the French genius to love Handel.—Exchange.

LONDON "FIGARO" SAYS.—Patti will, at the Albert Concert Hall on Saturday, make her only English appearance this summer, and, except as to a concert in November, her only appearance in London this year.

Whatever truth there may eventually be in the reports that Mr. Lago has taken Her Majesty's Theatre for a term of years, they are now hopelessly premature. Mr. Lago last week was in negotiation for the Royal Italian Opera for an autumn season, but nothing definite was done.

Mr. Vert has engaged for the Richter concerts Mr. Paderewski, Misses Nordica, Van Arnhem and Esty, Messrs. Lloyd, Nicholl, Henschel, Heinrich and Watkin Mills.

The Carl Rosa Company will give "Aida" in English in the provinces this autumn.

The Glasgow School of Music, formed only last September, last week closed its first year of existence with a total of 834 students on the list.

Mr. Henschel has engaged Mr. Daniel Mayer as manager of the London Symphony concerts next season.

Dr. Dvorák received the honorary degree of Mus. Doc. Cantab. at Cambridge University on Tuesday. On the previous day there was a concert, but the program was composed exclusively of familiar works.

Music in Berlin.

Die XXVIII. Tonkünstler Versammlung Allgemeinen des Deutschen Musikvereins.

Editors Musical Courier:

THE Bruch mass belongs to an earlier period

of this prolific writer and was quite a surprise to me. The Sanctus Benedictus particularly was far beyond anything I had expected of Bruch. Masterly handling of the choral masses, fine contrapuntal leading of the eight voices, independence of the orchestral accompaniment, effective treatment of the two solo soprani, all these elements steeped, so to say, in rich, sonorous euphony—that is Bruch's op. 35. The Kyrie and Agnus Dei however are somewhat inferior to the Sanctus Benedictus, probably because the Hebrew Bruch could not imagine himself a Catholic while at writing; the Sanctus being neutral ground, so to say, where all believers in a divinity can meet, it seems to have appealed to his imaginative powers more directly. The work was received with warm but by no means enthusiastic applause.

And yet it is a fine work, being eminently musical and withal quite religious. How is this? Are we really retrograding in the perception of the musical pure and simple? Can the statue of a youthful Hermes with its soft, semi-feminine outlines no longer arouse our delight? Must we have a Hercules with brawny arms and limbs in gigantic proportions to awaken our artistic instincts? I am almost inclined to believe the latter. In the drama, in paintings and sculptures of the day, absolute beauty of form and color, of sentiment and language are giving way to the realistic tendencies of the age; it were strange if music were exempt from this all pervading *zeitgeist*. Tolstoi and Ibsen, Uhde and Menzel, the legion of French impressionists, the majority of the Italian sculptors, these are some of the principal representatives of this *zeitgeist*. Bruch does not belong to these; that power which chisels the truth from out the granite rock with bold and daring hand, that is not his; his lines, even in this op. 35 for double chorus and soli and orchestra are always soft and undulating, there is never a harsh, uncompromising dissonance, but, as said before, the whole work is saturated with rich, euphonic color.

But Bruckner belongs to these exponents of modern times and so do the majority of the members of the *Allgemeine Deutsche Musikverein*. His *Te Deum* was received with a sort of frenzied enthusiasm, which was extremely significant. But how shall I describe in words what only music can convey?

Take Gregorian chant elements, Beethoven's earnestness and his disregard for the natural limits of the human voice (vide *Missa Solemnis*), Wagner's *Leitmotif* principle coupled with a goodly portion of strong, virile, muscular, relentless Bruckner and you may form a faint idea of the remarkable work. But, although Bruckner is a Catholic, his *Te Deum*

is not ecclesiastical music; it is not the expression of the awe-stricken faithful, whose prayers rise like unto incense toward the august "*Rex tremenda maiestas*;" it is, on the contrary, the bold, daring, albeit respectful approach of a human god to the God-man. It is thus that the mighty Bismarck may have appeared before William I. to do homage on that memorable day at Versailles when this monarch, through the diplomacy of the Iron Chancellor, had been raised to the dignity of German Emperor. As with the man of blood and iron, the end must sanctify the means in Bruckner's *Te Deum* likewise. When he has a particular progression of voices in view, his harmonies are recklessly bold, to say the least, but his climaxes, after once having emanated from out the labyrinth of bewildering chord progressions, are in every instance grandly superb.

In short, he sacrifices detail for the general effect. Strange to say, there is very little counterpoint in the work, the more strange since Bruckner has been teacher of counterpoint at the Vienna Conservatory this many a year. As indicated above, the reception of the work was quite characteristic of the strongly defined lines which separate the votaries of the old and the new German school. For while *Die Neudeutschen* applauded and yelled and screamed most frantically, the mossbacks hissed just as desperately, but being in the minority they soon were squelched. It was a scene well worth remembering. Everyone rose to his feet to catch a glimpse of the sturdy composer as he was being led to the stage. And a queer sight it was. Upon a massive, broad shouldered body rests an equally massive head, his gray hair cropped quite short, face clean shaven, except a few bristles directly under his nose; very wide pantaloons and a red bandanna hanging out of his coat pocket. This coat of his has afforded the jolly Viennese many a good joke, for, with a sovereign disregard of the dictates of fair divinity fashion, he for untold years wore a bag-like saccho of thick dark cloth, reaching half way down his knees, when lo! one fine morning he awoke, not to find himself famous, like Byron, but to find himself in the very height of fashion. The dudes (*Gigerl* they are called in the broad Viennese jargon) had adopted the cut of Bruckner's sack coat, and thus he may be in style to the end of his days.

But to return to our concert. Bruckner, who by some kind hand had been led to the platform, was soon surrounded by a host of admirers; he smiled and bowed and shook hands with everybody within his reach; but when a huge laurel wreath was handed him amid the cheers of the throng he for a moment seemed quite dumbfounded. In this emergency he bethought himself of the chorus and orchestra, and, suddenly turning to them, he fell to applauding so intently and persistently as if he were a member of that notorious guild of noise makers, the Viennese claqueurs. It seemed so comical, and yet so touching, that thereupon pandemonium reigned supreme for a long while.

I will close this letter by joining him in his spontaneous approval of the remarkably fine work done on this occasion by the Philharmonic Chorus under its young leader, Mr. Siegfried Ochs. In view of the frightful difficulties of the work, it was about the best choral performance that I have heard since I left America—in fact it was as well nigh perfection as I could wish, and certainly more than anyone expected of this, the youngest of Berlin's numerous choral societies.

Fresh voices, fine attack, artistic shading, good pronunciation and marvelous purity and even beauty of tone in the highest regions (A, B flat, B natural, C) constituted the chief features of their singing; add thereto a very fine conception, brimful of fire and virility on the part of the conductor, and you may form a fair idea of the enthusiasm described above.

A fine bon mot is just now making the rounds in Berlin. Tappert, the great and witty music critic, in speaking of this performance, says: "We noticed the peculiarity in Mr. Ochs' conducting that he sometimes takes the baton in the right, sometimes in the left hand; we therefore propose that he some day be created *Doctor manus utriusque*." Good, isn't it?

I hope that hereafter those of my readers who made light of my severe criticisms of the performances by the Vienna Gesellschaft der Musikfreunde will no longer claim that I was merely a swaggering for the purpose of parading my knowledge of choral singing. But such are the ways of this wicked world!

BERLIN, June 9, 1891.

F. X. ARENS.

CONNECTICUT M. T. A.—The Connecticut M. T. A. was held in New Haven, June 29, 30 and to-day. Mr. N. H. Allen presided.

HUDSON, MICH.—Mrs. A. Smith and her pupils gave a recital June 24 at Hudson, Mich. Mr. Harry Van Etta, violinist, and Guy Maxson, accompanist, assisted.

CARL G. SCHMIDT.—The pupils of Carl G. Schmidt recently held their closing concert of the season in Brooklyn.

LOWVILLE, N. Y.—The local papers of this town are warmly praising the Grand Conservatory of Music concert, Professor Eberhard, director, which took place June 28.

HOME NEWS.

SCHUBERT'S BUST AS A PRIZE.—The first prize, which will be awarded to any city which wins it, in the coming Sängertag in Newark, N. J., will be a colossal bust of the composer Franz Schubert, executed by Henry Baerer and cast in bronze by the Henry Bonnard Bronze Company, at 432 West Sixteenth street. It is about 3 feet 8 inches high and weighs 650 pounds. It cost \$2,500 and has taken eight weeks for the casting alone.

A bas relief for one of the faces of the pedestal, representing lyric music, has also been prepared by the same persons. The sculptor of this prize is the one who executed the bust of Beethoven in Central Park.

MICHIGAN M. T. A.—The Michigan Music Teachers' Association holds its fifth annual meeting this week at Grand Rapids. The dates are June 30, July 1 and 2. Mr. J. H. Hahn is the president.

SUMMER CONCERTS.—The Park Commissioners have made excellent arrangements for the regular concerts to be given in the various parks during the summer months.

Cappa's Seventh Regiment Band, every Saturday and Sunday afternoon at 4 o'clock precisely, will entertain visitors to Central Park.

Every Tuesday evening during the months of July, August and September Eben's Seventy-first Regiment Band will give a concert at Mount Morris Park.

At 8 o'clock on Wednesday evening Lerbold's Twelfth Regiment Band will occupy the stand in Tompkins square. A concert of select airs will be given.

Willie Bayne's famous Sixty-ninth Regiment Band will thrill with delight the ears of those who spend their Friday evenings at Battery Park.

Thursday afternoons are the dates set for the regular concerts by Luciano Conterno's Ninth Regiment Band at East River Park.

In addition to the foregoing program the Park Commissioners have made arrangements for Connor's Eighth Regiment Band to give an indefinite number of concerts during the summer season at Paradise Park. The days are not yet announced.

MIDSUMMER MUSICAL FESTIVAL.—Arrangements have been practically completed for the annual midsummer musical festival at the famed camp meeting grounds at Round Lake, and the event this year bids fair to prove of unusual interest to music lovers. Dr. Carl Zerrahn, of Boston, will act as conductor, and the widely known Germania Orchestra of Boston has been engaged for instrumental concerts and for orchestral accompaniment to the oratorio and the more pretentious vocal numbers. The soloists are also from Boston, and include Mrs. Allen, soprano; Miss Gertrude Edmands, contralto; Mr. George Parker, tenor, and Mr. Ivan Mowroski, basso. The festival will be held from July 20 to July 25, inclusive, and will consist of five evening concerts and a Saturday matinee by the Germania Orchestra, in which the vocalists will take part. Haydn's oratorio, "The Creation," will be given on Saturday evening. The chorus will include 500 trained voices. A thousand associate membership tickets have been issued for the festival, and the committee in charge have arranged it so that for an outlay of about \$10 one can secure admission to all the concerts and rehearsals and hotel or cottage accommodations for the week.

AGNES WILL RETURN.—Agnes Huntington will return to this country for a brief tour of about twelve weeks next season, under the management of Marcus R. Mayer. Previous to this she will make a tour of the English provinces. Her new London theatre will not be ready before March, and this fact will give her the opportunity to make these tours.

WANTED, A POSITION.—In a musical conservatory, college or otherwise by a violinist of vast experience. Solo, chamber music and conducting. The highest testimonials. Address M., care of this paper.

The Euterpe Society, of North New York, announces three concerts for next season, at which "The Messiah," G. F. Bristow's "Great Republic" and "Elijah" will be sung.

KOERT-KRONOLD.—Selma Koert-Kronold, the dramatic soprano of Gustave Hinrichs' American Opera Company, now playing in Philadelphia, has met with unanimous praise from the Philadelphia press. She appeared as "Leonora" in "Il Trovatore," "Mathilda" in "William Tell," and as "Marguerite" in "Faust," and will create the English version of Ponchielli's "Gioconda" the first week in July. Mrs. Koert-Kronold will appear in English opera in this city next fall.

FOERSTER'S OUTING.—According to the gentleman's own statement, Mr. Ad. M. Foerster will do his summer outing at Schenley Park.

TEXAS M. T. A.—The Texas M. T. A. was held this year at Austin, Tex., June 24, 25 and 26. J. Alleine Brown was the treasurer.

MANSFIELD, OHIO.—Mr. W. H. Pontius' pupils gave a concert June 24 at Mansfield, Ohio.

GIBSON'S ORGAN RECITALS.—Mr. Alex. S. Gibson gave two interesting organ recitals during the past month (June 8 and 22) at Waterbury, Conn.

BUFFALO "COURIER" SAYS: The loss sustained by the Musical Association in the recent festival will probably not exceed \$3,500, a sum too large by far, but yet smaller than was feared. It is a great pity that the men who were so generous in their efforts to benefit the people should have so little support from the very ones who were expected to derive the greatest pleasure from the concerts. Every musician thanks them, and the profit which was divided by this class is not to be estimated.

HE WANTS ROYAL BLOOD.—Richard Goerdeler sailed for Europe on the steamship Aller last Saturday and when this intelligence shall reach Germany the young Emperor of that country may possibly be frightened. The traveler feels aggrieved at the Emperor's conduct and says that he has challenged him to mortal combat. Mr. Goerdeler has been for some time professor of music at the Pennington Seminary in New Jersey. He is a linguist and an educated man. Personally he does not object to Germany's ruler, but he feels called upon to fight him because William has not obeyed his desire to have Bismarck put out of the way. The professor hates Bismarck and says that this world is too small to hold him and the ex-chancellor at the same time any longer. He lays all his troubles—and they have been many—at Bismarck's door. He claims that the great minister was afraid of some political knowledge which he possessed, and that he therefore drove him out of the army first and then out of Germany. Goerdeler, who used to read the "American Musician," wrote to the Emperor some months ago, telling him that he must either hang Bismarck or fight. Bismarck has not been hanged and so the duel is the only alternative.

CARLYLE PETERSILEA.—As Mr. Petersilea will be no longer connected with any conservatory of music his friends naturally desire to be informed regarding his future movements. In 1871 a music school, known as Carlyle Petersilea's Music School, was opened, which was in reality a complete conservatory of music, employing many teachers and giving instruction upon other instruments besides the piano and organ. This school, which was afterward located on Columbus avenue from 1875 to 1886, was known as the Petersilea Academy of Music, Elocution and Languages. Mr. Petersilea has now reopened his music school at Steinert Hall, Boston, Mass., but the instruction will be confined to two departments only, namely, piano playing and singing, both of which will be exclusively under Mr. Petersilea's personal instruction. His aim is to make his school conspicuous by the excellence of its showing, and the methods employed will represent the result of many years of practical experience. As Mr. Petersilea's reputation as a teacher is so generally known it is unnecessary to pay him special compliments. An important feature of his instruction will be that of finishing and giving style and the most artistic interpretation to concert pianists and singers.—Boston "Times."

Chicago Musical College.

THE Chicago Musical College, Dr. F. Ziegfeld director, held its annual commencement exercises Tuesday afternoon, June 23.

It was a most noteworthy affair and proved again the excellent work the college is doing for the cause of music in Chicago. The Chicago Musical College, under the skillful management of Mr. Ziegfeld, has rapidly forged ahead and is now one of the most thriving institutions of its kind in the country. The following is a list of the graduates:

Piano, harmony, composition and science of music—Misses Effie A. M. Christensen, Chicago; Mabel C. Clark, Chicago; Clara H. Coolzy, Chicago; Lillie Agnes Erickson, Chicago; Ida Mabel Gunderson, Chicago; Mary Venette Hayes, Chicago; Madge L. Johnson, Topeka, Kan.; Sophie M. Labhart, Chicago; Mary Frances Long, Geneva, Ill.; Anna K. Lutz, Gardner, Ill.; Paula Markus, Chicago; Jeannie A. McGregor, Pueblo, Col.; Agnes T. Ryan, Chicago; Flora A. Sauer, Chicago; Kate H. Shepard, Chicago; Pearl Frances Stevens, Chicago; Evelyn G. Stoddard, Genoa Junction, Wis.; Enid Strasburg, Chicago; Mrs. C. G. Gardner, Leon, Ia.; Emma Lou Headley, Chicago; Laura Mary Hoffman, Chicago; Clara Lee Huston, Kansas City, Mo.; Mathilde Vogt Johnson, Chicago; Maud A. Merrill, Chicago; Magna Naess, Boscobel, Wis.; Mamie Fleming Robe, Chicago; Frances Marguerite Striegel, Harper, Ia.; Mary Adelaide Wakefield, Chicago; Grace E. Wherry, Chicago.

Harmony, composition and science of music—Mrs. Hattie Harman Sparr, Benton Harbor, Mich.

Vocal—Miss Edith Heloise Brooks, Atlanta, Ill.; Miss Florence L. Meyers, Grand Rapids, Mich.

Elocution—Miss Fannie H. Carter, Aurora, Ill.; Miss Kathryn G. Matzenbaugh, Waukegan, Ill.; Miss Mary A. North, Columbus, Neb.; Miss Charlotte A. Powers, St. Charles, Ill.

Teachers' Certificate Class 1891.—Piano—Misses Marion L. Barron, Adeline Glanz, Blanche K. Peterson, Lena M. Bergmann, Chicago; Mary M. Gress, Stewardson, Ill.; Amalia Regnari, Norma Boeker, Clemmie A. Griffin, Lillian M. Reid, Chicago; Minnie S. Brennemann, Hopedale, Ill.; Lucille J. Keith, Cedar Rapids, Ia.; Clara L. Sheffield, Mamie Connor, Louise L. DaCosta, Frances D. Frothingham, Daisy E. Gardner, Chicago; Minnie Gill, Des Plaines, Ill.; Maud Miller, Villa Ridge, Ill.; Mary C. Olmstead, Appleton, Wis.; Mary Pershing, Mary Shelly, Chicago; Mary Kate Smith, Oxford, Miss.; Anna D. Thompson, Pueblo, Col.; Dolphia M. Wilson, Neoga, Ill.; Jennie Wood, Lake Forest, Ill.; Messrs. Gilbert P. Latham and Arne Oldberg, Chicago.

Vocal—Miss May Dunham, Burlington, Ia.; Miss Omo S. Yaggy, Audubon, Ia.

As We Go to Press We Learn :

THAT Ovide Musin left for Europe to return in August.

That Mrs. Fursch-Madi, the eminent dramatic soprano, has been secured by Alexander Lambert as chief vocal teacher at his conservatory.

That the negotiations between Rosenfeld Brothers and Angelo Neuman to bring the latter's whole opera company to this city next fall collapsed, as the contract between the Rosenfelds and the Metropolitan Opera House specifies that it is leased to the former for spectacular plays only. The stockholders refused to waive any point in favor of German opera. It was understood that Neuman was to bring either Lehmann, Sucher, Van Dyck or Alvary. It is doubtful if he could have secured either of these for next season.

That the "Musical Herald," of Boston, is for sale.

Joseffy is Courtesy Itself.

RAFAEL JOSEFFY, the pianist, is reputed to be one of the highest livers in town. As is usual with people who indulge in choice dishes, his disposition is merry.

Mr. Joseffy boarded a Sixth avenue car last night. Trouble was not on his mind. When a lady, a gentleman, a boy and a pug in arms boarded the car he felt so exuberant that he immediately arose and offered the lady his seat.

The lady accepted the maestro's offer and sank down with the dear pug in her arms.

"She was tired, poor thing," mused Mr. Joseffy.

The car proceeded a few blocks, when a person sitting next to the woman arose to go out. Mr. Joseffy essayed to occupy the vacant seat. The woman, however, had seized the coat of her escort and given it to him.

"A mistake," muttered Mr. Joseffy, "she forgot that I had given her my seat."

Five blocks farther on the woman's vis-à-vis arose and signaled the conductor to stop the car.

"At last," thought the pianist, and he moved toward the seat. Before he reached the coveted space the woman he had befriended touched the boy with her arm, and he sat down where Mr. Joseffy had thought to seat himself.

Joseffy did some very hard thinking, but, of course, he said nothing.

At Thirty-fourth street the person beside the boy arose. The woman leaned over toward Joseffy.

"There is a seat," she said, beaming at him.

"I beg pardon, madame," answered the artist, "I get off at Thirty-fifth street. Give the seat to the pug."—"Sunday World."

Seidl Concerts at Brighton Beach, Coney Island.

ON Saturday afternoon, June 27, Mr. Seidl began his fourth season of concerts (140 in number) with the Metropolitan Opera House Orchestra, of New York, and I strongly advise all musicians, music lovers and particularly musical students to go and listen to them as often as they can.

The programs are made up of the best compositions of the different schools, so that everybody is charmed as well as educated.

The concerts are given at such a reasonable figure (viz., 15 and 25 cents) that they are within the reach of all.

Musical students need no longer go abroad for their musical education, for the opportunity is thus afforded of hearing as much in ten weeks as they would in Europe in ten years; besides Mr. Seidl doesn't limit himself to any particular school but embraces them all.

Don't miss this golden opportunity all ye who are interested in music.

ROBERT THALLON.

June 24, 1891.

Singers Meet.

DELEGATES from German singing societies in New York and its vicinity met at the Arion club house last Friday evening to plan a celebration of the 400th anniversary of the discovery of America. William Steinway presided.

Richard Katzenmayer and Dr. Joseph Senner explained the plan already matured. It included the presentation of a Columbus cantata at Madison Square Garden for two evenings in October, 1892. The soloists are to be the best singers in New York at the time.

The chorus of 3,000 voices will be the consolidated *Mannerchöre und Liedertafeln* of New York and neighboring cities.

NOTICE.

THE NEW YORK COLLEGE OF MUSIC

Will remove September 1 from 163 East 70th Street to its new and handsome building,

128 and 130 EAST 58TH STREET.

The College is the largest and only music school in New York occupying a building with a concert hall specially erected for its use, thus affording greatest facilities to its pupils. Catalogues free on application. ALEXANDER LAMBERT, Director.

The orchestra will contain 200 pieces. Prizes will be offered for the best libretto and the best music of a cantata. Forty-seven singing organizations, with 2,200 members, have already signified their readiness to participate in such a presentation.

This executive committee, with William Steinway as president, was elected: William Steinway, Richard Katzenmayer, J. M. Ohmeis, Felix Schwarzschild, John P. Windolph, Franz Pfaff, Louis Baumann, Louis Haberstroh, H. Batberg, Charles Wahle, J. Caesar, A. Hirsch, Eduard Stieglitz. This committee will have charge of the prize competition and other arrangements.

The Officers of the A. C. M.

THE newly elected officers of the American College of Musicians are as follows: President, E. M. Bowman; first vice-president, S. B. Whitney; second vice-president, —; secretary and treasurer, Robert Bonner.

Piano Examiners.—William Mason, Albert Ross Parsons, Fannie Bloomfield-Zeissler; Alternates—William H. Sherwood and Charles H. Jarvis. Theory Examiners—W. W. Gilchrist, Dudley Buck, Thomas Tapper, Jr.; Alternates, E. M. Bowman, Frederic Grant Gleason, Voice—Mrs. Luisa Cappiani, Frederick W. Root and J. H. Wheeler; Alternates—Francis Korbay and William Courtney. Organ Examiners—S. P. Warren, S. B. Whitney and G. E. Whiting; Alternates—Clarence Eddy and A. A. Stanley.

Public School Board.—N. Coe Stewart, W. F. Heath and W. H. Dana. Alternates—J. A. Butterfield and F. A. Lyman.

Violin Examiners.—L. E. Jacobsohn, G. Dannreuther, J. H. Beck. Alternates—August Waldauer, G. Frignitz. Next week the names of the successful candidates will be announced.

The next examinations will be held in Chicago.

The constitution was revised and the conditions of admission to the organization were made more exacting than ever.

The honorary membership, with degree of M. M. A., will only be conferred on musicians of international reputation, and that by unanimous vote of first the board of directors and then of the membership.

Ship Music.

THE following musical program was given on the Normannia June 9. Mr. G. Stolsenberg was the accompanist:

Overture, "Berlin wie es weint und lacht".....	Von Conradi
Capelle der Normannia.....	
Song, "Out on the deep".....	Mr. Austin C. Edwards.
Violin solo, polonaise.....	H. Wieniawski
Song, "Verwelkt".....	Mr. Richard Arnold.
Miss L. Weil.....	
Piano solo, "Kammenoi Ostrow".....	Rubinstein
Mrs. Richard Arnold.....	
Reading.....	Selected
Mrs. T. Helman.....	
A collection will be taken up the proceeds of which will be equally divided between the widows and orphans of the employees of this steamship company and the Blue Anchor Society, of New York.	
Song, "Faust".....	Gounod
Miss L. Isaacs.....	
Piano solo, Concert mazurka.....	Ovide Musin
Mr. Richard Arnold.....	
Song, "La Paloma".....	Mrs. Clotilde de Ortes.
Piano solo, Nocturne, op. 15, No. 2.....	Chopin
Fire scene, "Walküre".....	Brassin-Wagner
Song, "Ballo en Maschera".....	Verdi
Mr. Ant. Castro.....	
Violin, "Fairy Dance".....	Bazzini
Mr. Richard Arnold.....	

An entertainment was given on the City of New York June 15 in aid of the Seaman's Orphanage and Blue Anchor Society, New York. The following program was presented:

Organ solo, { March.....	Wallis
Love song.....	Jonas
Mr. Gerrit Smith.....	
Address.....	Gen. Wm. J. Sewell
Songs, { "Alzaa".....	P. Henrian
Slumber song.....	Gerrit Smith
Mr. Francis Fischer Powers.....	
Songs, { Shepherd's song.....	R. Sapio
"Babyland".....	Gerrit Smith
Rain song.....	
("From Twenty-five Little Songs.")	
Mrs. Gerrit Smith.....	
Song, "Murmuring Zephyrs".....	A. Jensen
Mr. Whitney Mockridge.....	
Recitation, "The Hero".....	Miss Agnes Miller.
Songs, { "Creole Lover's Song".....	D. Buck
"The Mighty Deep".....	Jude
Mr. Arthur Beresford.....	
Duet, "No Furnace, No Fire".....	Th. Marzials
Mrs. Gerrit Smith and Mr. Francis Fischer Powers.....	
Banjo solo, March.....	Mr. Louis Agostini.

HYLLESTED LEAVES.—As predicted in these columns, August Hyllested has left the Chicago Musical College.

FILLMORE.—The Milwaukee School of Music, Mr. J. C. Fillmore director, held its graduating exercises in that city June 23.

Detroit Correspondence.

DETROIT, Mich., June 30.

THE concert season is at an end and we have now to concentrate our musical interest for the Michigan M. T. A., which takes place at Grand Rapids, June 30, July 1 and 2. This will be the fourth meeting of this State and everything promises to be a convention which will reflect credit and honor upon the zeal, co-operation and ambition of the music teachers of Michigan.

Among the latest musical events which were given in our city were a concert by the Thomas Orchestra, which drew a large and cultured audience; the Ovide Musin Concert Company, who visited us for the second time this season, and *cetera va sans dire* Musin was enthusiastically recalled after each of his selections by the large audience, who submitted to the virtuoso after the first bow drawn in the "Kreutzer Sonata" by that king of violinists. After the concert Ovide Musin was royally entertained at the residence of his friends, Prof. and Mrs. C. M. Vet.

A very meritorious program was given by the Euterpe Club, E. T. Remick director, at their closing concert at the Y. M. C. A. Hall.

The Detroit Musical Society concluded the series of 1890-1 by a grand performance of Gounod's masterpiece, "The Redemption," in the Detroit Rink. This society has done wonders during the past year, and it is the aim of the society to become more and more worthy of being an exponent of Detroit's musical culture.

The final concert of the Harmonie Society was a great success. The program was a varied one, comprising numbers for male and mixed chorus, several vocal selections, a violoncello solo by Alfred Hoffman, and Mrs. Mathilde Vet played Mendelssohn's G minor concerto, with orchestra accompaniment, in such artistic manner as to receive an enthusiastic encore, to which she responded with a ballade by Sielhi. Tev.

Music in Toronto.

TORONTO, June 6, 1891.

Editors Musical Courier:

ON Thursday evening, May 28, a band of Toronto talent blossomed into what was rather oddly styled the "Canadian Nightingales" concert. The affair hardly comes in line with my ordinary reports for THE MUSICAL COURIER, being after the order of church concerts and others of that ilk. I attended the entertainment for the express purpose of discovering the value of certain local singers whom I had not heard for a long time, and some never before. The program I need not give in detail, as, though excellent in character, it was one of a kind to be met with everywhere—except, perhaps, that it was not padded, as too many programs are, with a dreary waste of mediocre (as to performance) piano solos. The singers were Mrs. A. Huycke Garrett, the possessor of an agreeable contralto; Mr. J. F. Thomson, whose singing of the famous "Toreador," from "Carmen," was to me at once a surprise and a pleasure. Mr. Thomson has an excellent voice, well under control, and his "Toreador" was full of dramatic fire and musical instinct. Mr. J. Bryce Mundie, tenor; Miss L. Massie, cellist, and Mr. H. Jarvis, tenor, were fairly successful. But the chief honors of the concert fell to Mrs. Agnes Thomson and Mrs. Caldwell. The former you have heard in New York. Her voice, although not very large, is extensive in its compass and pure and musical. The charm of an agreeable presence and her unaffected yet strictly artistic musical style constitute her one of the greatest favorites of the Canadian concert stage.

Mrs. Caldwell is another of our singers whose appearance I have always heard of as being hailed with unequivocal pleasure. This lady has a voice with a "trick" in it, at least that's what some of the singing masters call it. If so, it's a "trick" that on this occasion would recall that would not be denied and floral tributes were no numerous as to be embarrassing. Mrs. Caldwell's voice is of a bird and flute-like quality, full and telling and extraordinarily effective in a pianissimo. One hearing is sufficient to account for Mrs. Caldwell's popularity. The concert, musically, was a success and extremely creditable to Toronto talent.

Notelets.

Music is to form quite an important feature of the meeting of the National Education Association, which is to take place here next month. Concerts by school children and by our best bands will be given, but of more importance still will be the discussions on the subject of musical education in public schools.—There will be quite an exodus of the Toronto profession this and next month to Bayreuth. Among those whose names I have heard are: Mr. A. S. Vogt, Mr. W. Elliott Haslam, Mr. W. Edgar Buck and Miss M. Elwell, now of Wells College, Aurora, N. Y., but recently of Toronto.—Mr. Harold Jarvis, one of our most popular tenors, leaves us shortly to accept a lucrative church engagement in Detroit.—The Bond Street Congregational Church is advertising extensively for an organist. The congregation is very large and wealthy and could easily afford to engage a first rate musician. By the way, Mr. Giuseppe Dinelli, at present organist of the Church of the Redeemer here, recently gave a recital in the Bond street church. The program was an excellent one and well calculated to display Mr. Dinelli's versatility and thoroughly musicianly skill. Miss Robin and Mr. Charles Dimmock, two local singers, gave agreeable diversity to the program. SMIR.

Cleveland Correspondence.

CLEVELAND, June 17,

THE George A. Baker Opera Company are giving us a season of comic opera this summer at the Opera House, and up to date have been doing a flourishing business. The repertory is changed each week, and while there are no remarkable singers in the troupe the performances have been excellent, much better in fact than some of those given here the past season by higher priced companies. The operas thus far presented have been "Beggar Student," "Black Hussar," "Bocaccio" and the "Grand Duchess." I may in a later letter make some individual comments, but for the present will summarize the performances as very good, both as to soloists and chorus. The scheme of summer opera has been an experiment with our public, and, judging by the attendance, it is proving a paying success.

The Philharmonic Orchestra will give a series of four open air concerts at Hailnorth's Gardens. Programs will be of a light and refreshing character, and the experiment is likely to prove remunerative. It is to be hoped that they may, for I understand that they closed their series this past season with a deficit.

Mr. John Marquardt, of the Philharmonic Quartet, leaves our city the coming season to assume the position of first violin in your New York Philharmonic Quartet. Mr. M. has made many friends here through his excellent playing, and his place as concertmeister of the Philharmonic Orchestra can hardly be filled from our local ranks, hence a new importation is anticipated.

Wilson G. Smith and his gifted pupil, Ernest C. Henningsen, who have given a number of highly successful piano duo recitals during the past two seasons, have been invited to play a program before the O. M. T. A. at Cincinnati in July next.

Mr. Johann Beck will read an essay upon the same occasion. The Cleveland Gesangverein have offered a prize of \$1,000 for a cantata for the National Saengerfest to be held here in 1892. The contest is free for all, and doubtless a fine composition will be the result. Another prize is to be offered, I believe, for an opening chorus, only American and Americanized composers being eligible to compete.

I hope some of our Americans who have done successful work in this form of composition may be induced to enter the lists; \$250 is the amount of the prize. Mr. Emil Ring, present director of the Gesangverein, is director general of the coming festival, and every effort will be made to make the affair a notable one. Caloric has come to stay, and musical inspiration emanates through the pores in the shape of aqueous perspiration. MOSSES.

THE MUSIC TRADE.

The Musical Courier.

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American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, JULY 1, 1891.

COL. LEVI K. FULLER and Mrs. Fuller, of Brattleboro, left for Europe yesterday on the Lahn, to be gone about six weeks, for the benefit of Mrs. Fuller's health. Col. Julius Estey and Mr. I. N. Camp, of Chicago, were at the Fifth Avenue Hotel yesterday and saw the tourists off.

FROM an exchange we are pleased to reproduce the following, particularly as it chimes in with our ideas exactly:

While in Buffalo recently attending the May Festival, which, by the way, was a grand success musically, I met a number of musicians who, when they found the writer's home was in Erie, instantly remarked: "Why, that is where the Shaw piano is manufactured. What an excellent instrument it is." It naturally makes an Erie citizen feel proud of his town when he hears such comments as the above and from those most competent to judge.

THERE isn't to-day a more complete, choicer, more select and more carefully arranged lot of lumber for piano manufacturing purposes than the lumber stored in the yards of Messrs. Decker Brothers. It is, in short, simply unexcelled for variety, costliness and grade and represents a vast capital in itself. In course of time all these woods will be found in Decker Brothers' pianos, distributed to perform their various duties in the function which these artistic creations will exercise. The first and fundamental rule in the manufacture of a great piano is the care and selection of the lumber used in it, and one of the firms that from the very beginning have observed this are Messrs. Decker Brothers.

THE manufacturers of celluloid organ keyboards recently had an important conference in this city at the office of the Celluloid Key Company, Newell, of Chicago; Wright, of Toronto; Pratt, Reed & Co., Comstock, Cheney & Co. and Milo Whitney, of Boston, being either present or represented. Sylvester Tower, of Cambridgeport, did not attend. The discussion was based on a spirited demand of Newell to advance the prices, but the more conservative elements in the combination prevailed and it was decided to continue prices at the present rates until the fall, when another conference would take place.

MR. A. H. RINTELMAN, of Chicago, accompanied by his father-in-law, was in town last week, reaching here on Friday. Mr. Rintelman states that though business in general in Chicago is dull, owing to overinvestment in real estate in anticipation of the fair boom, nevertheless he has been able to hold his own with the Hardman piano. He has now in contemplation a scheme which will necessitate the use of his present quarters on State street for a conservatory of music, teaching rooms, &c., retaining the use of the rooms at Hardman Hall, while he intends opening separate warerooms on Wabash avenue on the ground floor, where he will be better able to give

to the Hardman piano the prominence that it deserves in the metropolis of the West.

THERE continues to be a disposition on the part of certain people to raise the standard of the current retail trade in New York by sheer will power. They argue that if only that mysterious element in commercial life which we, for want of a better term, call confidence can be restored all will go swimmingly.

But confidence in business represents the very reverse of malaria in the lists of human ills. Both words cover a multitude of sins, but the one is much more difficult to catch than the other and more easily shaken (chills excepted). The truth of the matter is—business is dull.

To be more explicit, not to say emphatic, business is as dull as it has ever been, if not duller.

CERTAIN patents on mechanical musical instruments were transferred by the Munroe Organ Reed Company, of Worcester, to Wilcox & White and the Æolian Organ and Music Company at the time when the Munroe Company gave up that line of manufacture. All these firms, together with Frank Stone, formerly with the Munroe Company, are now defendants in a suit brought by John McTammany to compel defendants, or whoever may be decided upon as owner of the patents, to issue to plaintiff licenses to manufacture under said patents. The suits have been brought in Worcester and the reference taken before a master consumed five days recently in taking evidence. The case is now ready for argument and decision may be expected in a few months. Mr. McTammany is dead sure that he will win; the others to the suit differ with him.

WHAT do you know in the way of news? Is there anything of interest to the trade at large or in your particular district that is not made mention of in this issue?

If there is, we wish you would let us know of it. We have decided, as announced two weeks ago, to cut down to 24 pages and, as then stated, we will adhere to this rule during the summer unless some matters of importance compel us to enlarge.

Do you do as large a business in summer as you do in other parts of the year? If you do, we should be glad to know of it. Is there any item of news missed in this paper of which you had previous information?

We think we have covered the whole ground in 24 pages, and if you can give to us any item that we have overlooked you will be entitled to one year's subscription to THE MUSICAL COURIER free of charge. Isn't that fair?

A TUNER told us the other day that a certain make of pianos would never remain in tune, no matter how carefully the instruments were tuned. "They will go down and the unisons are sure to get out, and I've found that to be the case with every piano of that make I ever tuned." Now he is a good tuner; has had a permanent position with a large house for years past, and it can also be said of him that he has more than the average tuner's musical intelligence. "No prejudice?" "No, not the slightest; I like the people who make that piano, and I'm not telling it to anyone but you, because you might be able to assign the cause of this consistent failure." The pianos of this make are all tuned too high originally; they are chipped up "out of sight" and then tuned to a pitch that would make the committee on uniform pitch giddy. The life is stretched out of the strings, which have no tension after a while, and the pianos cannot be held up to pitch. They get tubby and the tone gets flabby and the vibrations are short and the whole instrument is devoid of musical tone. The tuner knows it, too. It may make the instruments brilliant just as they leave the factory or before they get out of tune, but in the long run they will go

to pieces, and every tuner will say similar things about these pianos to those remarked by the tuner we refer to above.

FREEBORN G. SMITH, of Bradbury fame, and Dr. Talmage have been off on a pleasant trip attending the Chautauquas and visiting Old Point Comfort, Norfolk, Richmond and Washington.

The weather was exceedingly hot, but both being strong Prohibitionists they found plenty of cool drinks free of cost wherever they went. Mr. Smith seldom leaves his business, and this trip is the first one in the way of a vacation he has taken for years. He accounts for this by the fact that he prefers his own beautiful and commodious residence in Washington Park, Brooklyn, to any hotel in the country. At present Mr. Smith is very busy superintending the building of another case factory adjoining his present one at Leominster, Mass., where he will have, as soon as completed, a factory with facilities for turning out over 200 cases a week. Mr. Smith's case factory will then be the largest and finest one in this country. There has been no let up in Mr. Smith's Leominster business during all these dull times, so great is the demand for the quality of cases manufactured by him.

BOOTHE OF PHILADELPHIA.

THIS town, and Boston, and Philadelphia, and a half dozen other communities where pianos and organs are made, have for a week past been filled with all kinds of conflicting rumors about the standing and prospects and chances of W. F. Boothe, the Philadelphia piano dealer, and when on Friday his special partner, W. W. Van Voorhis, went down with the firm of G. W. Stetson & Co., the iron commission merchants of this city, it was decided by many who did not know that Boothe would assign, too.

But we have not heard of any assignments—nor as we went to press could any record of such a step be found. True, it is not necessary in Pennsylvania to file an assignment before 30 days after making it, but then the fact of an assignment would be apt to become public. However, we are not speculating on the subject.

Albert Weber, who arrived from Europe on Friday, says that he considers Boothe straightforward and all right. "Why, the man indorsed \$100,000 nearly for Van Voorhis, and while people were under the impression that Van Voorhis was helping out Boothe, the boothe (oh!) was really on the other leg. As quick as the Stetson & Co. matter is arranged Boothe's affairs will be shaped again, and I have no doubt he will continue right along. He sold a great many Weber pianos and should anything occur we would not be in over \$600. Boothe appears all right."

This opinion of Albert Weber is shared by many others; also by Mr. Jack Haynes. The stock of Hallet & Davis pianos was consigned to Boothe, and the papers in each instance were prepared and properly signed.

Boothe does not owe much to piano and organ houses; his chief indebtedness is to banks and bankers, in which he has drawn through his special partner Van Voorhis, who figures as special to the extent of \$30,000.

The condition of affairs is very involved, and if Boothe should be compelled to go under it will require more than one Philadelphia lawyer to disentangle the Boothe business from the G. W. Stetson & Co. imbroglio.

—S. S. Newton, of Columbus, Wis., is an excellent piano and organ man, doing a fine trade and enjoying an excellent reputation.

—A meeting of the stockholders of the Wright Organ and Piano Manufacturing Company was held at the office of the company at Dover, N. J., last Monday evening to hear the report of the committee appointed to take an inventory of stock, tools, machinery, &c. The report was read and accepted and the committee discharged with the thanks of the stockholders. The report showed assets over liabilities of \$3,890.45. The report was ordered printed with an accompanying prospectus which the committee had recommended. The prospectus shows a good, profitable business could be carried on with a limited amount of capital. A motion was carried that each stockholder be requested to make a special effort to dispose of some of the stock now for sale.

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BOODLE!

Why We Get It.

WE cannot accept the invitation of the Kimball Company's Chicago "Indicator" to enter the arena of blood curdling and blood poisoning personal journalism. Our space is too valuable, and the two pages of "Indicator" rhetoric, if answered with two pages in this paper, would require just twice as many words, which we cannot afford to waste in such unpropitious pastime. A few propositions settle the whole question and will prevent it from rising to the dignity of an issue, for this paper cannot afford to make a distinct issue with a mortgaged institution like the "Indicator."

Proposition I.

The circulation of a paper is the prima facie evidence of its usefulness. That paper is the most useful, consequently the best, which is sought for most among those of its class.

Proposition II.

As an evidence that THE MUSICAL COURIER is the best paper of its class we make the direct assertion that its circulation is greater than that of the following music and music trade papers **COMBINED**:

Chicago Indicator.
N. Y. American Art Journal.
N. Y. Music and Drama.
N. Y. Music Trades.
N. Y. Music Trade Review.

Proposition III.

Circulation does not include papers sold to firms, to artists or to institutions who have puffs or special advertisements in certain numbers or issues and who buy or make transactions, including delivery of papers. Circulation signifies copies sold to subscribers, news companies or subscription or news agencies and PAID FOR.

That is the only legitimate circulation which can have any value to advertisers.

Proposition IV.

The true definition of circulation being now understood, and no equivocation being possible, we assert that this paper has a greater circulation than all of those above mentioned papers **COMBINED**.

Proposition V.

We estimate as follows, paid circulation:

Chicago Indicator, about	500
American Art Journal, less than	500
Music and Drama, about	400
Music Trades, about	300
Music Trade Review, about	600

Proposition VI.

Our circulation five years ago knocked these total totals into a cocked hat. To-day we assert:

If the Chicago "Indicator" has over 500 paid circulation we will give \$100 to any charity organization in Chicago to be named by that paper.

If the Chicago "Indicator" has over 1,000 paid circulation we will give \$250 to any charity organization in Chicago to be named by that paper.

Any committee of piano or organ men nominated by the Chicago "Indicator" will be acceptable to us to settle the matter, and we will deposit certified check with the committee whenever notified by the "Indicator" to cover either of the above challenges.

Proposition VII.

We don't know anything about Mr. Nickerson's little paper.

Chicago "Presto" has made great advances, and from a monthly published at Des Moines it has risen to a semi-monthly and is now a Chicago weekly. It has behind it brains, intelligence, enterprise and the journalistic instinct. It is not owned by the Kimball Company and can be made of enormous value to the intelligent members of the Chicago music trade.

Proposition VIII.

The Chicago "Indicator" contains nothing that could possibly attract subscribers. Even those to

whom it is occasionally sent free of charge don't read it.

The "American Art Journal" seldom contains two consecutive sentences in the English language. It consumes in its regular edition one ream (500 papers) a week and is printed on the cheapest paper. There is no distinction in its typography between news and editorial, for it has no editorial opinion. Its editor is a poor, self inflated, good natured booby who never went to school.

"Music and Drama" is absolutely opposed to the English language. There is no suggestion of newspaper ethics in its columns and it has not even the ordinary perspicacity to secure the simple little trade items floating about its window panes. Its editor is as little qualified to conduct a music or music trade paper as a Jersey heifer is to steer a steamship to Europe. It is a weekly compendium of rot and of absolute nonsense. Read last Saturday's edition and judge for yourself. You have common sense; you attended school or college; you read newspapers and conduct commercial correspondence; you meet intelligent human beings. Read Harry Freund's last paper and decide whether any other 400 human beings, also supposed to have some brains, can be justified in subscribing to it.

"Music Trades" is financially rotten, with nearly all the good advertising collected in advance. The many failures of its editors make a paid circulation an impossibility.

"Music Trade Review" is pushing along gallantly twice a month, appearing when the editors feel disposed to "let her go." This world is too great, the momentum of commercial and industrial activity too tremendous to waste it on a semi-monthly music trade paper with no additional element, such as the musical element, to appeal to. The friction of competition among its competitors in the above list is so great that the "Music Trade Review" will lose what prestige it has if it remains semi-monthly much longer.

Proposition IX.

The above propositions are clear, lucid and free from splenetic attributes and are, on the contrary, candid expositions showing exactly why these papers can have no circulation. Their own columns tell the story.

Read to-day's MUSICAL COURIER through. Notice the editorial opinions, the style of the language, the subjects treated, the news, the comments upon the news, the extent of territory covered, the liberal interpretation given to the acts of all of whom we make mention, the general make up, the tone of the paper. Remember, also, that it is a midsummer paper, published when news items are scarce. Take all these characteristics, mold them into one whole, and then compare this paper with those mentioned.

That is all you need to account for the reason why THE MUSICAL COURIER has a large constituency and also why the papers referred to are unable to attract any.

It is merely the operation of the law of the survival of the fittest.

BOODALINA.

IF you were in the boot and shoe business and took up a paper published in the interests of that line which stated that good boots and good shoes were made only in Massachusetts you would throw it away with disgust, and would never bother to tear off the wrapper of another number.

When a writer says good shoes and good boots are made here and there and elsewhere and tells you in what respect certain makes are good and in what respects certain other makes are faulty or bad; if the person writing knows the difference between a boot and a shoe; if he can tell calfskin from sole leather; if he can discern the difference of a French heel from a copper toe, then you will listen to him. The more he tells you of that you already know and the more he tells you of things that you didn't know before, the more you will respect him and the more will you value his opinions.

But if he runs a weekly paper which you can easily conclude is but the organ of a certain manufacturing house or a certain clique of houses located in a given city, and if, in addition to this, you have sense enough to discern that he knows not whereof he writes, then

you are justified in consigning his publication to the waste basket. And that's just what you do.

THE MUSICAL COURIER is published in the interests of the trade in general and music in general; it has no prejudices; it knows no geographical limits; it treats of trade and music matters the world over. It will speak well of a comic opera company in the Bowery if it be worthy of praise, and it will condemn a performance at Bayreuth if it be not up to a high artistic standard.

It matters not to us if a piano be made in Australia or in Russia; so long as it has merit we will so say; so long as it is faulty we will so say. The circulation of this paper is not limited to one city, one State or one country; it is from the very make up of its editorial staff a cosmopolitan, international journal, and whether the pens of its editors be directed to a criticism of a performance in Berlin or a criticism of a piano made in San Francisco, the chief element that governs its utterances is knowledge of the subject treated.

No other paper published in the United States comprises a staff of expert men in the two departments herein mentioned; no other paper in the United States numbers among its force one single individual who knows aught of piano construction, and no other paper of its kind in the United States numbers among its force a single individual who knows aught of music in its best and broadest sense.

We are somewhat given to challenging this week, and we now make an additional offer of \$100, to be given to any charity named by the person who will send to us the name of one single person on the editorial staff of any of our trade contemporaries who can tell when a piano or an organ is in tune, or of one single person on the editorial staff of any of our musical contemporaries who can answer the current question papers of the American College of Musicians to the degree of attaining an average of 25 per cent.

WAR AT THE BEACH.

Hardman and Chickering.

AS most of the New York trade has been interested in knowing what the outcome of the complication about pianos at Brighton Beach this summer would be, we are glad to be able to inform them that the matter is now at rest for the time being. It will be recalled that Mr. Peck, of Hardman, Peck & Co., made a contract with the company whereby the Hardman piano was to be used exclusively at the Seidl concerts this season, and it was further promised that we should hear Mr. A. Victor Benham once a week, if not oftener. Then, as there was to be a special concert under the patronage of the Seidl Society on Monday last, Mrs. Langford, the president, engaged the services of Franz Rummel. Rummel plays only the Steinway; Mr. Peck's contract called for a Hardman, and the first trouble commenced. Mrs. Langford had not thought of this, and she made, at least we were so informed, a compromise by which Rummel was to play anyhow, and play the Steinway.

Then very naturally Seidl objected to the extra work that would have fallen on him in the way of rehearsals, &c., had Mr. Benham performed the feat of rendering 12 consecutive concertos in 10 consecutive weeks—then there was more trouble.

The company claim that they agreed only that they would assign Mr. Peck one concert per week, in which might appear some artist of standing and reputation using the Hardman grand. Mr. Peck considers Mr. Benham an artist of sufficient standing and reputation, but people's ideas differ in these matters. Mr. Seidl was not convinced that 12 appearances and performances of Mr. Benham would add to the attractiveness of his programs, so the second instalment of the trouble continued.

When the audience entered the music hall for the opening matinee on Saturday last they saw a big grand, on the cover of which there appeared in large letters the word "Chickering," and on the back of the program they found Gildemeester's advertisement setting forth a list of names of "the world's most eminent musicians," such as Herman Carri, Lillian Russell and others who have, according to the advertisement, indorsed the Chickering piano. The advertisement goes on to state that Alvary and Damrosch, and Clementine de Vere and di Murska and Emil

Fischer and Fursch-Madi and Lehmann and Nevada and Nikisch and Seidl and Van der Stucken have indorsed the Chickering piano by public performance upon it, though we have no knowledge of any one of these parties ever having appeared as pianists. There are some organists in the list and many prominent names of people who haven't touched a Chickering piano in years, but let that go. Gildemeester, poor fellow, doesn't sufficiently appreciate the value of the great name that he is handling to advertise the piano upon its merits, but must needs resort to tactics like those of the Millers of Boston.

At any event, Rummel did not play at all on Monday evening. The Chickering piano will be used this season. Mr. Benham will not have the opportunity to play 12 concertos. Mr. Peck has his contract. Mr. Seidl is happy. Eddie Colell is mildly gleeful, and the Brooklyn and Brighton Beach Railroad Company will probably have an opportunity to explain to Mr. Peck just why they make a contract with one house and within three or four days of their opening break it and put in a rival instrument. Mr. Peck will doubtless have something to say in the matter, and we imagine that the end is not yet.

Uniform Pitch.

CIRCULAR No. 2, JUNE 1, 1891.

GENTLEMEN—Copies of Circular No. 1 have been distributed among the piano and organ manufacturers, makers of band and orchestral instruments, musical societies and associations, orchestras, bands, musicians, the musical and secular press, &c. The music trade press have published the same and commended the subject to all interested. There has also been favorable mention of the subject in prominent papers of the country, copies of which have been collected and put into a scrap book and accompany this report. Upon the question as to whether "C" or "A" shall be taken as a standard, the following appears:

Take A 435 for example, the untempered C below is 261, which is a true sixth below. The tempered sixth below, A 435, in equal temperament, is the C of 258.65. The tempered middle C differs therefore from the untempered C by 2.35, with the "A" fixed at 435. If the untempered C 261 is taken as fixed and called tempered C 261, then in equal temperament A becomes nearly 439.

Certain band and orchestral instruments must be tuned from A, and the difference in the temperament is an important element, their tuning limits being very narrow, while pianos are within easy control of the tuner and can take either A or C as a fixed point. If A is taken, one tuning fork will answer for all, but if C is taken there is always the necessity of having to deal with this difference of temperament.

The National League of Musicians, at its meeting held in Milwaukee, Wis., March 19, 1891, adopted the following:

Resolved, That the National League of Musicians of the United States, in convention assembled, urge its respective locals to adopt the pitch known throughout the country as "low pitch."

They also voted to print and circulate 10,000 copies of a paper submitted by C. H. W. Ruhe, Pittsburgh, Pa., advocating this low pitch. The National League of Musicians consists of societies in the following cities: New York, Syracuse, Rochester, Buffalo, N. Y., Newark, Paterson, N. J., Philadelphia, Pittsburgh, Beaver Falls, Pa., Louisville, Ky., Richmond, Va., Memphis, Tenn., Cincinnati, Toledo, Ohio, Chicago, Ill., Detroit, Grand Rapids, Mich., St. Louis, Kansas City, Mo., Indianapolis, Ind., St. Paul, Minn., Denver, Col., Omaha, Neb., Helena, Mont., San Francisco, Oakland, San José, Cal., Seattle, Tacoma, Washington.

In regard to what the National League considers "low pitch," the officers of that body state it to be A 435.

At the Philadelphia meeting of the Music Teachers' National Assembly in 1889 the following by-law was adopted:

"That pianos used during the annual meeting must conform to French pitch, said pitch being A 435, or stand excluded from the meetings of the association."

The officers of that society write the committee urging this pitch upon the piano manufacturers.

The following church organ manufacturers have communicated with the committee:

J. W. Steere & Sons, successors to Steere & Turner, Springfield, Mass., say that they have used the diapason normal A 435 since 1871 and send a list of church organs tuned to it.

J. H. & C. S. Odell, New York, report their standard to be C 522.

George Jardine & Son, New York, also report C 522 as theirs.

Cole & Woodbury, Boston, report C 261.

Among the dealers in orchestral instruments only one has suggested a compromise pitch. The suggestion is half-

way between the French and the extreme high pitch of New York, or about A 447.

Many forks have been received representing the standard in use by various firms and individuals, but a circular letter has been issued inviting the balance, in order that every question may be reached in a way to be disposed of, as far as possible, without uncertainty.

The following letter from the secretary of the New York Philharmonic Society sets forth the prevailing tendency so strongly that its publication is suggested:

PHILHARMONIC SOCIETY OF NEW YORK.
Founded A. D. 1842.
New York, May 3, 1891.

Mr. Levi K. Fuller:

DEAR SIR—In reply to your note of April 25 I herewith state that the low pitch has been used by the Philharmonic Society of New York since February, 1885. The pitch is supposed to be the same that is used now in the principal opera houses and concert organizations in Europe, namely, A at 435 vibrations in a second.

Since the time mentioned above almost all the theatres and concert orchestras in the city (with the exception of military bands) have adopted the same pitch. Before that time the high pitch had been in use, and though I cannot exactly tell the number of vibrations of the A, I know that it was very sharp indeed.

I hope that your efforts for introducing a uniform pitch may be crowned with success, and remain,

Yours very truly, AUG. ROEBBELEN, Secretary.

It has been ascertained that cases of small commercial forks can be procured in England for about 2s. for a single fork, 3s. for two and 4s. for three; carriage and duties would have to be added. This would include the stamping of the piano maker's name upon them, with the rate of vibration, and inclosure in a morocco case. It is therefore feasible for every maker to supply trade and tuners with copies of the standard adopted at small cost.

Undoubtedly the best standard forks made are those of König; they will cost 35 frs. in Paris, or about \$12 each laid down in New York. Forks of this description from König are now on the way and may be shortly expected. On arrival these forks, with those received from different manufacturers, together with all the material collected, will be laid before the committee.

No opposition to this movement has been received from any quarter, and the piano manufacturers (and also organ manufacturers) who have written upon the subject express a willingness to conform to the final position taken by the association.

LEVI K. FULLER, Secretary.
To the Committee on Uniform Pitch, Piano Manufacturers' Association.

Terse Tuning Truths.

TOO much cannot be said in urging the public to take care of their pianos in all ways and most of all to employ only competent tuners. Time and again we have received complaints of the damages done by "tramp" tuners and inexperienced workmen in all parts of the country. It is to the benefit of every dealer, of every manufacturer, as well as every owner of a piano, to have it properly looked after at regular periods by a man who understands his business. How to determine whether a man is competent is difficult for the average public, so they have to depend upon the responsibility of the dealer from whom they purchase and take his guaranty of the grade of work done. Many attempts have been made to establish a tuners' association or to establish an examining board of manufacturers such as exists in England, which should issue certificates of qualification to those who passed, but none of these attempts has met with sufficient interest to come to a head, and we must therefore still suffer from the "tramp" tuner and depend upon the recommendation of the dealers, with such exceptions as those spoken of presently.

Mr. Edward F. Droop, of Washington, D. C., is probably one of the most enterprising dealers in the Union, and therefore he is among those most thoroughly alive to the necessity of looking after pianos that he has sold, not content to care for them only while in his warehouses. So he sends us a copy of a circular he is now sending out, which is worthy of reproduction. Each circular is accompanied by an addressed postal giving name and address with request to call and examine the instrument:

Having lately made additional improvements in my instrument repairing department, I am prepared to offer my customers the lowest possible estimate of cost for the repair of their pianos and organs.

This special branch of my business is in charge of an artisan who has spent many years in Steinway & Sons, Wm. Knabe & Co. and other first-class piano factories throughout the United States, and consequently is thoroughly acquainted with the construction and mechanism of any instrument.

The tuning of pianos, being an extremely delicate operation, is one which should be entrusted only to the most skilled hands, for frequently good pianos are totally ruined by being "doctored" by poor tuners. Without hesitation I can say that a more efficient corps than mine of tuners and repairers cannot be found anywhere in the city. My men have all served terms in the leading piano factories of the United States, and are experts, unexcelled by any, in their special branch of business.

Having thus briefly stated the facilities I have for doing excellent work, I would beg my patrons' permission to send an expert to examine their pianos, and should the instrument need repairing I will call personally and arrange for the lowest cost for the work and material required. As is

often the case, good pianos are more or less damaged by not receiving proper attention. Don't wait until the instrument is out of shape before you send to have it repaired, but send at once.

I make a specialty of keeping pianos in order by the year. By your paying a moderate sum we will look after your piano every three months. This will entitle you to four tunings during the year, and also whatever else is required to be done to the action in the way of regulating, &c.

Every good piano should be tuned four times a year.

Should you desire to have your name entered upon our "Yearly List" or have your piano examined, please fill out inclosed postal card and mail to us, upon receipt of which we will be pleased to execute your wish.

If work is not satisfactory it should be reported within five days after delivery of same. Very respectfully, EDW. F. DROOP.

Now, the exceptions are those men who, after thoroughly establishing themselves with some good house, have done such satisfactory work for certain customers that they are always asked for by name when one of their patrons needs to have his piano tuned. These men, after a number of years of conscientious work, establish a demand for themselves that warrants cutting loose from a salaried position and setting up shop on their own account. We have scores of them in New York and many exist in other cities. They are, generally speaking, old men, but once in a while we come across a young man like Mr. Fred. Leavitt, of St. Paul and Minneapolis, who evidently knows what he is talking about and who has developed a position of his own in that section. He has issued recently a neat brochure entitled "Hints on the Care of the Piano," which is full of common sense and information and which every tuner should have. It may not tell to all tuners something or anything that they did not know before, but it will be a help to them in talking to customers of the necessity of proper treatment of pianos and help them to keep up the prices for their work. We haven't room for more than a few quotations, so we give here Mr. Leavitt's list of "Don'ts" and two other paragraphs.

It is impossible to specify any number of times per year that the instrument must be tuned. Generally speaking, most pianos require attention three or four times annually. So much depends, though, on temperature, style and make of instrument, use and kind of use, its condition, &c., that where one piano needs five or six tunings yearly another might do nicely with only one tuning during the same time. The supervision best calculated to keep a piano in good order for many years is such as will give it the care of a conscientious tuner who will attend to it regularly. If it is not looked to with some system owners often let their piano go month after month simply from neglect to give orders for tuning.

Very little advice can be given as to the sort of tuner to employ. One tuner can do about as good work as another. The question is rather does he do it?

Beware of strangers who go about with no other recommendation than brass and bluster, who represent themselves as special experts traveling in the interests of well-known manufacturers. Such adventurers are not only incompetent, but are very likely to do your piano permanent injury. It will suffer less from neglect than from inexperienced or careless tuners.

Don't whistle or sing while the piano is tuning. People who realize the nervous strain on the tuner of the constant tum-tum of tuning and who try to facilitate his work by having the house quiet may count on getting the best results of his labors and will add greatly to his powers of endurance. A few things that help to drive a tuner insane are birds, sewing machines, loud conversations and, worst of all, boisterous children.

Don't employ a tuner who is in special demand and then complain because his charge is more than some others. Learn his price first.

Don't fail to mention pitch, if any instructions are to be given, when the tuning is first begun.

Don't make the mistake of having the pitch lowered to accommodate the voice unless you do not care to use other instruments—particularly wind instruments—with the piano.

Don't have the pitch changed at all without considering the necessity of having the piano tuned several times afterward before it will get thoroughly settled again.

Don't look upon a tuner as a specially good workman simply because he is half a day doing the ordinary tuning. Remember that artistic tuning is done quickly.

Don't expect a tuner to regulate the action, dust out the inside of the piano, hunt an hour to find the cause of some annoying sounds, remedy a squeaky pedal, all for the price of tuning alone. Some tuners include such work if the piano is under their exclusive supervision and looked after at frequent intervals.

Don't take a piano from a damp to a dry climate or vice versa, without expecting serious results.

Geo. F. Bacon.

GEORGE FERDINAND BACON, son of the late George Bacon, founder of the piano manufacturing firm of Bacon & Raven, and brother of Francis Bacon, died on Sunday at Hartford, Conn., 76 years old. He was a man of literary tastes and accomplishments, of wealth, and possessed all the attributes of the best culture of the day. He was never married. The funeral took place yesterday from the residence of his brother-in-law, Henry A. Stillman, Hartford.

A Deal.

WE notice the enterprising piano firm of Hockett Brothers & Puntenny have purchased the entire stock, good will and chattels of the Arcade Music Store of Springfield, Ohio, and expect to run it as a branch of their Columbus house. They have had a branch house at Washington C. H. for years, and with another house at Springfield they will control a trade equal to that of the largest houses in the State. Such a firm is worthy of the patronage they receive and we wish them success in their new field.—Columbus "Ohio State Journal."

Anticipated in America.

MR. N. C. Burnap, who has by no means lost his interest in musical matters, though he is less often in the public eye and ear than formerly, sends word to the "Tribune" of an organ now attracting attention in Paris, which is constructed so as to produce quarter tones, the suggestion having come from Mr. Saint-Saëns, who wished to obviate the difference in pitch between the wind and stringed instruments of an orchestra, by which, we suppose, is meant that slight difference resulting from the natural tendency of a violin player to play in true temperament, which is impossible to players of wind instruments constructed for playing in equal temperament. Concerts have been given on the organ which have greatly interested students, especially those which have disclosed the instrument's adaptability to the performance of Oriental music, in which fractional tones smaller than our semitones are utilized. Mr. Burnap says that the experiment was anticipated in America forty years ago, when an enharmonic organ (with separate keys for the flats and sharps, we suppose) was built for Newburyport, Mass.—The "Tribune."

Col. William Moore.

COL. WILLIAM MOORE, our very popular and big hearted fellow citizen, gave a dinner to E. B. Piper Post, G. A. R., of this town, on Wednesday afternoon. The guests, about 40 in number, were received in the parlors by the colonel, his wife and Mrs. Fred. Hartshorn, and passing on were conducted through the house to the side lawn, where beneath a tent a long table groined under its load of tempting viands and luxurious delicacies. The colonel in a few brief words welcomed his guests, and the post, with true soldierly instincts, made a bold and brave attack upon the tables and succeeded in capturing almost everything before them—that is, they thought they had—in the first of the battle; but the colonel proved to be altogether too efficient an officer to be overcome in any such way.

With cool and unflinching management he called up reserve after reserve, until these brave boys, who never "went into their shoes" before, were compelled to fall back on their chairs and confess that the good colonel had overpowered and completely captured them by his charming and unlimited hospitality. When the coffee and cigars were brought the colonel opened the speaking exercises by a rousing and eloquent speech. He was followed by Commander Jason Lewis, who made a very happy and pleasant talk, and after him came speeches from Comrade Towle, Comrade Herbert Lewis, Chaplain Guild, Past Commander Hathaway and John D. Emmons.

The party then adjourned to the house and spent a very pleasant hour in inspecting the war relics which the colonel has gathered about him in remembrance of the dark days of the war, during which, from first to last, he faithfully served with the historic Army of the Potomac. The colonel was full of interesting anecdotes, and especially pleased all who heard him by the one in which he essayed to give the history of the iron lion crouching upon the lawn at the right of his house.

Upon this memorable occasion the good colonel was the same charming and generous host that he always is, winning the added respect and esteem of those who had known him before, and gaining the confidence and affectionate regard of those of his guests as were so unfortunate as not to have known him before. The party broke up with three rousing cheers and a "tiger" for the colonel, and the boys went to the "post" room loudly sounding the praise of their host.—Walpole telegram "Central Norfolk Democrat."

Both Legitimate.

OCALA, Fla., June 24, 1891.

Editors Musical Courier:

Will you please inform us if Bent & Co. make their own pianos or are they stencil?

Very respectfully,

B.

[Both R. M. Bent & Co., of New York, and Geo. P. Bent, Chicago, are legitimate piano manufacturers.—EDS. MUSICAL COURIER.]

B. Shoninger Company.

AT the new Shoninger warerooms at 96 Fifth Avenue some of the new Shoninger baby grands were received this week (and we remark in passing that they are already sold). They were remarkable for not only the sonority one expects to find in this class of piano, but they also possessed in an unusual degree sweetness and a clear, limpid singing quality and evenness throughout the entire scale; they are, unquestionably, a high credit to the B. Shoninger Company.

The new scale uprights have been a pronounced success from the very beginning. The demand for them is increasing and we notice a great variety of handsome cases in new designs and choice woods of fine grain and figure. They show a marked advance in evenness and purity of tone, the bass and middle register being specially rich and clear.

Notwithstanding the general stagnation in the trade, this active house are running their factory up to the full possi-

bility of its production, and see no prospect of idle days for this summer.

He Will Be There.

QUIMBORO, N. Y., June 29, 1891.

Editors Musical Courier:

I drop you a line to say that, despite the rumor that I will not put in an appearance next Wednesday at the now famous libel trial, *I will nevertheless be there*, as I have been subpoenaed, and being a good citizen I always attend strictly to a subpoena service.

Besides, I may have some interesting things to say about Col. Jonah See Fiend when I am put on the witness stand. I know Fiend from 'way back, and—but that is another story, as Kudyard Ripling says.

Hoping to see you, I am,

Yours lustily,

HARVEY HAYSEED.

P. S.—At the last moment old Diggs, of Pilltown, has decided to accompany me, just for the "fun," he says.

GHOST STORIES.

When you hear a man say, "We've got a PIANO here just as good as the IVERS & POND for a great deal less money," remember that all the ghost stories have not been told yet.

When you hear a man say that "So-and-so" keeps a better line of musical goods than we do, just add one more to your list of ghost stories.

When you want an IVERS & POND PIANO with all its patented improvements, see that you get it. Allow no solicitation or specious misrepresentation to switch you off onto something inferior. Ghost stories frighten children, but not mature and sensible people.

Call on us and try the IVERS & POND SOFT STOP, even though you do not wish to buy anything.

KOHLER & CHASE,

26, 28 & 30 O'Farrell St.,
San Francisco, Cal.

THE above is a facsimile of an "ad." found in a San Francisco newspaper. Its originality makes it worthy of reproduction, and the style should be imitated by our Eastern houses. That kind of advertising appeals to the general public and is unquestionably effective.

To Manufacture Organs.

Toledo Men Organize to Start a Manufactory.

"HAVE you heard of the new organ company that has been incorporated in Toledo?" asked a well-known gentleman of our reporter, this morning.

"No? Well, then, it is to be known as the Ann Arbor Organ Company, and the incorporators are William H. Currier, Winfield Tuell, W. H. A. Read, D. Gordon

Robertson and Frederick R. Waite. The capital stock of the company is \$10,000."

"Will they commence to make organs at once?" asked the reporter.

"I cannot say regarding that; you had better ask one of the incorporators."

When Mr. Read was questioned about the new company he said:

"Yes, we have incorporated, and that is all there is in it at present. We cannot manufacture very many organs with \$10,000 capital stock, and consequently nothing will be done at present. That is really all that can be had for publication just now."—Toledo "Blade."

Automaton Piano Company.

Mr. A. B. de Frece

on behalf of the Directors of the

"Automaton Piano Co."

requests the pleasure of your company at a

"Reception musicale"

held at

"The Brunswick"

Thursday, June twenty-fifth,

from three to six P. M.

ON the strength of the invitation issued by Mr. A. B. de Frece, the well-known manager and impresario of successful popular enterprises, a large number of musical people, newspaper men and persons otherwise interested spent the afternoon at the Brunswick to listen to the Automaton upright played by Mr. Emil Klüber for demonstration. Some of the numbers were piano and violin duets, Mr. Nieldzinski being the violinist.

The Automaton Piano Company is an organization here with warerooms at 1199 Broadway, controlling and owning valuable patents covering an invention that can be applied to any upright piano, by means of which the instrument can be made to play either by turning a crank or with the use of an electric current. The attachment is simple and does not interfere with the ordinary mechanism of the piano, which can be used just as it is without the automaton attachment. With the attachment, however, anyone, be he skilled in music or not, can perform on the piano, the medium for the composition being a perforated strip hidden from view, but operated by the player to suit his taste or ideas of the piece or composition. For each composition there is a strip supplied by the company, and the variety of musical works is practically inexhaustible.

Mr. Edmund C. Stanton and others intent upon the rapid strides of all matters pertaining to music who were at the Brunswick last Thursday were amazed at the skill of the automatic pianist, which can be seen and heard daily at 1199 Broadway. It can be placed in any upright piano, no matter whose make.

The Xylophone.

THE xylophone solos that are played by Mr. Charles P. Lowe at Glen Island and Mount Morris Park are delightful to listen to. Such xylophone playing has never been heard here before. His phrasing in andante movements and the skill he displays in performing rapid passages are remarkable. Mr. Lowe has made a study of the xylophone since childhood, and the close root and glides that his judgment uses while doing his work have never been done by any other xylophonist. After listening to a number of so-called xylophonists, who hammer on their instruments as though they were chopping wood, and hearing the artistic manner in which Mr. Lowe handles his peculiar instrument, we must acknowledge that he is far ahead of any xylophone player in this country, besides having one of the best toned instrument (manufactured by himself) we ever heard.

—The chief prize of the Springfield, Mass., bicycle tournament in September is a fancy oak Haines upright, given by Taylor's Music House, of that city.

—Whitney's music store is to be remodeled and enlarged. A story will be added, making five stories in all, and the entrance changed to the east corner. The Peninsular Bank is its purchaser and improver at a total cost of \$150,000, and will occupy the first floor, fitting the others for offices.—Detroit "Journal."

THE UNIVERSAL FAVORITE
Vose & Sons PIANOS
ESTABLISHED 1851

They Bewilder Competitors and
Delight Customers.

VOSE & SONS PIANO CO.

170 Tremont St., Boston, Mass.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT,

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

THE NEEDHAM

PIANO ORGAN COMPANY.

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.

BOSTON,

NEW YORK,

CHICAGO.



ESTABLISHED 1846.

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Music Engraving
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PRINTING.

Specimens of Printing
Title Samples
and Price List free
on application.

C. G. RÖDER, LEIPSI^C, GERMANY,

Music Engraving and Printing, Lithography and Typography,
Begg to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

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Violin Makers and Repairers.

Importers, Wholesale and Retail Dealers in Fine Violins, &c.
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THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE

UPRIGHT PIANOS

Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish, and the most satisfactory to the trade of any now in the market.

THE PRESCOTT PIANO CO., ESTABLISHED 1836.
CONCORD, N. H.

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American Wood Staining Works.

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AUFFERMANN & CO.,

211 EAST 42d STREET, NEW YORK.

Perfect Imitations of Old English Oak Boards and Veneers. Best in the market.

Perfect Imitations of Ebony Boards and Veneers. Best in the market.

FIGURED FANCY VENEERS (STAINED)
FOR ORGANS AND PIANOS.

— THE —

TABER ORGAN,

Manufactured by the

Taber Organ Co.

WORCESTER, MASS.



BLASIUS & SONS, SOLE MFR'S
PHILADELPHIA, PA.

STEINWAY & SON'S CAPITAL INCREASED.

At a meeting of the stockholders of the corporation of Steinway & Sons, at No. 111 East Fourteenth street, yesterday afternoon, the capital stock of the company was increased from \$1,500,000 to \$2,000,000 by a vote of 14,000 out of 15,000 shares. The new stock will be taken pro rata by the old stockholders and will date from July 1. The increase is made in order to enlarge the company's foreign business.—New York "Tribune," June 29.

Malcolm Love Catalogue.

It will profit every dealer and manufacturer to have in his possession a catalogue of the Malcolm Love pianos, if only to examine the illustrations of the three styles of cases that they make. Their cases can scarcely be surpassed for beauty of design, while their finish is perfection itself. As an example of a modest yet self-confident presentation of a manufacturer's claims the introduction of the new catalogue is worthy of reproduction. It is such a pleasant change from the usual "claim everything" style of catalogue writing that it is worth reading:

In presenting this catalogue to the trade and musical public we can say that we are more than pleased with the recognition the Malcolm Love pianos are receiving from the music trade and musicians. The many unsolicited testimonials we have received both from the dealers and people who are using the Malcolm Love pianos have been very gratifying to us. This fact goes to prove that as the musical taste of the American people grows that true merit in a piano is recognized and appreciated. We assure our patrons that no pains or expense will be spared to keep the Malcolm Love pianos in the first rank, where their acknowledged superiority has placed them.

Our piano is not built after any new or startling theories, but after accepted methods which long experience has shown would result in producing a piano that would not only gratify the musical taste of the public, but would please them still further by its durability and lasting qualities.

Our superintendent has been a piano maker for 40 years, and during the whole of that time piano making as an art has been his study. He has had experience in many of the best factories in the country, and in drawing our scale he avoided the weak points of others and succeeded in producing a piano that is a success both from a musical and a scientific point of view.

Our workmen are selected for known excellence at their several branches.

Our material is the best that money can buy.

In fact no pains or expense has been spared to make a piano equal to any in the world; and in conclusion we invite those who desire quality when purchasing to select a Malcolm Love piano.

A few pages of testimonials are given, a few press notices,

and you have the catalogue of the Malcolm Love pianos, made at Waterloo, N. Y., and as neat, clean and musical an instrument as one would wish to handle.

Cluett and the Vocalion.

"IT is the great surgeon that saves the limb. Any Jack can cut it off." So the "Press" said Saturday. It is a pleasure to say that a somewhat remarkable verification of the foregoing to-day comes to our knowledge.

In August, 1889, Charles Seymour, a leading and wealthy lawyer of Knoxville, Tenn. (in whose office is Louis LeGrand Benedict, formerly of Lansingburgh), was in a railroad accident, and his leg was fractured in several places. The best medical and surgical talent obtainable was called, and the physicians unanimously agreed that amputation was essential. Mr. Seymour obstinately refused to become a one-legged man, and insisted upon treatment other than amputation. He suffered greatly with his limb for about six months. The doctors gave him no encouragement of saving it, however, and it did not heal. He realized that something must be done, or he would lose his life as well as his leg. Therefore he said to a trusted colored attendant: "Take me to my friend in New York, Dr. Miner; I have great faith in him."

Mr. Seymour was accordingly removed to the residence of Dr. John C. Miner, at No. 10 East Forty-first street, New York, who is Judge Hilton's family physician and has a superb cottage at Saratoga. Here he remained with his attendant for two or three months under Dr. Miner's constant care. The leg was saved and cured, although shortened just a trifle, necessitating a thick soled shoe. It was a remarkable case and a signal demonstration of Dr. Miner's superior skill.

Edmund Cluett is one of Dr. Miner's Saratoga summer neighbors, and when in New York last month he called upon the doctor, where he met Mr. Seymour. While Mr. Cluett and Dr. Miner were chatting concerning music the doctor expressed great admiration for vocalions. Mr. Cluett and Mr. Seymour left the house together, when the latter remarked: "I was an interested listener to your conversation. I want you to put the finest vocalion you can secure in Dr. Miner's Saratoga cottage, with water motor and other auxiliaries, before he takes possession, and send the bill to me. He refused to render any bill for all he had done for me, and I want to express my appreciation in some form."

It is perhaps needless to add that a splendid instrument was placed in the aforesaid cottage, and everything was in readiness only the night before Dr. Miner's arrival. He was surprised and delighted with the instrument, and Charles Seymour and Edmund Cluett are scarcely less pleased.—Troy "Daily Press."

Trade Notes.

—J. Burns Brown, of Ivers & Pond Company, concluded a four months' trip yesterday by reaching headquarters.

—H. Bosenbury, formerly of the late piano manufacturing firm of Manning & Bosenbury, New York, is now employed with James M. Starr & Co., Richmond, Ind.

—E. T. Baldwin, of Manchester, N. H., well known to the trade and profession, has been giving some very successful invitation recitals that have attracted considerable attention.

—"Kochman," of Hardman, Peck & Co., is home. On Monday last he was able to appear at the Fifth avenue warehouses in a crippled condition with his left arm bound to his body to prevent disturbance of the

healing of the compound fracture of the collar bone, which was among the various injuries he suffered in his recent railroad accident. It will be a matter of time only when he may resume his duties, though it is doubtful if he will ever again be as strong as before, and it appears to us that he has a most excellent claim against the C. M. & St. P. RR. for heavy damages.

—J. Henry Ling, of Detroit, is doing the largest musical merchandise trade in that city. He is about to increase and push his piano business and is about to enlarge his warehouses. The old man Ling is worth \$100,000.

—The works of S. Tower, Cambridgeport, Mass., notwithstanding the dull times, are running full time, with plenty of orders at present. This goes to show that the "Tower" action is growing more and more popular everywhere.

—The manager of the firm of the Wells Piano Company, of Denver, who have bought out the King Piano Company, of that city, is Mr. C. E. Wendell, a bright, capable and practical piano man, who knows the whole business from A to Z. They are going to do a large business.

—Mr. Benjamin Starr, of Messrs. James M. Starr & Co., of Richmond, Ind., has written to Mr. Jack Haynes, the manager of the Eastern and European agencies of the Starr piano, that he will be in New York on Thursday or Friday of this week to spend the Fourth of July with him.

—Messrs. Behning & Sons are now repairing the celluloid piano which the Celluloid Company exhibited at the Centennial Exposition. It is owned by Mr. Anderson, of the Twelfth Ward Bank, and is in a fine state of preservation. It is an ebonized frame, inlaid with white celluloid.

—We learn from excellent and reliable sources, who understand piano manufacturing, that Begiebing & Bittel, the Des Moines, Ia., piano manufacturers, are making a well finished, well regulated, thoroughly built piano, far ahead of most of the instruments made in the far West. We are glad to hear it.

Pipe Organ Notes.

The new organ in Trinity Church, Trenton, was opened by Mr. Chas. S. Chester (organist of St. George's Church, of this city) and Mr. Edw. G. Jardine, the builder of the organ, on last Monday evening. A large audience were present, who showed their appreciation and enjoyment of the magnificent instrument and the masterly skill of the performers by staying through the long program, and their profuse commendations at the end. Among the selections were compositions by Wagner, Mendelssohn, Hesse and Tours.

The organ is a very large two manual instrument with 30 stops. The diapasons are particularly fine, being of large scale and making a firm foundation for the superstructure of solo, mutation and chorus stops, blending as a harmonious tone picture. The bellows is driven by a C. & C. electric motor, which works to a charm.

Messrs. Geo. Jardine & Son have sent a grand three manual organ for the Trenton Cathedral, which will be one of the finest and largest organs in the State and worthy of this noble church.

KELLER, BROS. & BLIGHT,

Bruce Avenue, East End, Bridgeport, Conn.,

MANUFACTURERS OF

THE CELEBRATED

Keller Bros. Upright Pianos

SPECIALLY DESIGNED FOR PRACTICAL SERVICE IN

THE CONCERT HALL, PARLOR OR STUDIO.

IMPORTANT TO PIANO DEALERS!

THE LATEST INVENTION.

An Adjustable Piano Mute

that can be attached to any Upright Piano without in the least affecting the instrument or marring its appearance. It combines all the good qualities and is superior to all of the so-called "Harp Stops," "Soft Stops," "Piano Mufflers," "Bell Stops," "Piano Dampers" and other contrivances for softening the tones of the Piano.

Indorsed by the leading Artists and Teachers: Wm. Mason, A. R. Parsons, S. B. Mills, Dudley Buck, Alexander Lambert, Max Liebling, F. Von Inten, S. N. Penfield, of New York; Dr. F. Ziegfeld, Wm. H. Sherwood, Emil Liebling, John J. Hattstaedt, Dr. H. S. Perkins, W. S. B. Mathews, of Chicago; J. C. Fillmore, of Milwaukee; Ernest Perabo, of Boston, and many others.

For further particulars and information address

THE FREIDENRICH ADJUSTABLE PIANO MUTE CO.,
215 E. 126th STREET, NEW YORK CITY.

TO THE TRADE.

MESSRS. BREITKOPF & HÄRTEL,

MUSIC PUBLISHERS, LEIPZIG, GERMANY,

beg to announce that they have opened a branch house at
No. 15 EAST SEVENTEENTH ST., NEW YORK.



LUDWIG & CO.



702-704 East 148th Street,
NEW YORK.

FINEST GRADE UPRIGHT AT Moderate Price.

THE name the Guarantee.

MATHUSHEK & SON
is the name we want
dealers to remember when
they desire a good selling
Piano.
FACTORY,
344 & 346 East 23d Street, NEW YORK.

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for the sale of
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PRODUCES MORE MUSICAL INSTRUMENTS THAN ANY OTHER FACTORY IN THE WORLD.

OUR OUTPUT EMBRACES
HARPS, CHURCH ORGANS,
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GUITARS, MANDOLINS,
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MUSICAL SUNDRIES.



Dealers will find our FACTORY CATALOGUE an invaluable assistant in making selections.

LYON & HEALY,Warerooms, State & Monroe Sts.
Factory, Randolph St. & Ogden Ave.**CHICAGO.****NEWMAN BROS.' ORGANS,**

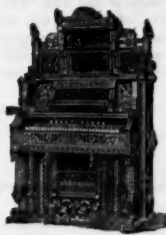
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Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 20 East 17th St., New York.

ESTABLISHED 1867.

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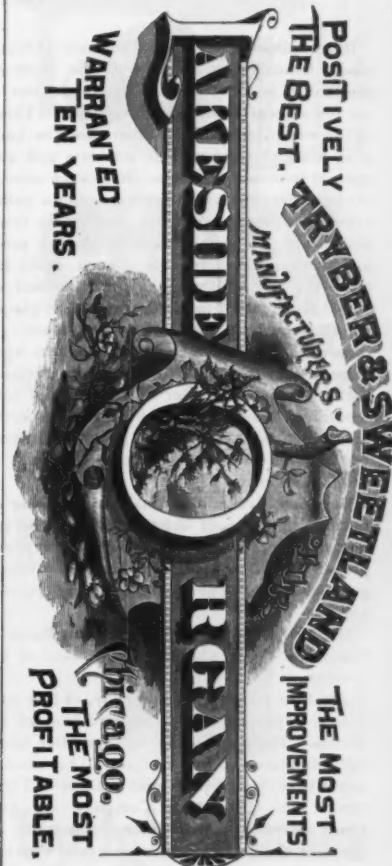
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— MANUFACTURER OF —

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Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS

**S. GROLLMAN & SONS,**
MANUFACTURERS OF**Piano Stools and Scarfs.**Office and Salesroom: 21, 23 & 25 FLYMOUTH PLACE, CHICAGO.
Factory: 243-251 N. Wells St.**W. H. BUSH & CO.,**WAREHOUSES: 243-245 East Chicago Avenue;
FACTORY: 51-53-55 Pearson Street,
AGENTS WANTED. **CHICAGO, ILL.****WILL L. THOMPSON & CO.,**Music Publishers,
Wholesale Western Agents for Mathushek Pianos and
Clough & Warren Organs.
Agents Wanted. Call or address
259 Wabash Avenue, **CHICAGO.****SMITH & BARNES PIANO CO.**

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Upright Pianos.OFFICE AND FACTORY:
149 and 151 Superior Street,
CHICAGO.**THE SCHAFF BROS. COMPANY,**
MANUFACTURERS OF**UPRIGHT PIANOS,**15 to 21
North Clinton Street,
CHICAGO ILL.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
239 STATE STREET,
CHICAGO, JUNE 27, 1891.

BUSINESS seems to be on the mend, notwithstanding the severely trying weather of the last two weeks, and nearly all the houses are feeling the improvement.

Although dealers throughout the country have often warned their customers against the itinerant tuner, these latter named gentry still seem to bob up occasionally, as witness the following card, which was lately received by Messrs. Lyon & Healy:

PROF. F. HOWARD OWEN,

125 Main street, Cedar Rapids, Ia.

State Agent
for
Steinway Pianos,
Representing
Lyon & Healy.

It is needless to say that "Professor" Owen does not represent Lyon & Healy, and it is also quite superfluous to say that he is not the State agent nor the county agent nor town agent of the Steinway piano. This is a sample of the way these itinerant tuners use the names of reputable firms to further their interests and undoubtedly to conceal their own defects. It is easy enough to have a card printed, but it is difficult to obtain sufficient skill to satisfy eminent piano houses and obtain their genuine indorsement. It would seem as though people who buy pianos would think enough of such costly instruments to have them carefully tuned by competent men, and who would be more apt to take care that the piano was properly handled than the parties who sold them. We therefore recommend dealers to caution purchasers against allowing these tramp tuners to touch the instrument, and to ask them to notify the dealer when the piano needs tuning or repairing. This should be still more strongly insisted upon when the piano is a high grade instrument, as one bad handling of it by an incompetent man may do it an irreparable injury.

Messrs. S. Grollman & Sons are increasing their facilities for the production of both their stools and covers so as to be ready for the fall trade, which last year caught them unprepared to fill orders. This year they mean to be quite good and ready to promptly fill all the orders they may receive.

Mr. A. O. Mueller, of Messrs. Julius Bauer & Co., left for Europe on Wednesday last for a jaunt of two and a half months.

The Rice-Hinze Piano Company, of this city, have made a new departure in the construction of the Rice-Hinze pianos. The wrest plank will hereafter come flush with a full iron plate and the bridges will be wood. There is no doubt that in this particular scale it will be an improvement. The Rice-Hinze Company are doing all they can to warrant the confidence of the trade, and they have now got their factory in such good working order they feel confident of being able to maintain that confidence.

Mr. C. N. Post, of Lyon & Healy, completed his 25th year of continuous connection with the house on June 25. Mr. Post has been in various departments, but is now devoting himself to the factory, which has become under his general supervision one of the most complete and produces more kinds of instruments, and in general of a much better grade, than any factory in the world. Mr. Post is still a young man, and looks scarcely older than the number of years he has been with the house, and, as is well known, he is quite a large stockholder.

Last week a large organ manufactured by Lyon & Healy was spoken of as having been exhibited by Mr. Fred. Archer. On Monday of this week it was sold for \$1,600 to Mr. Wm. O. Jones, of Evanston, Ill. A still larger one, though occupying a smaller space, is under construction and will be in the warerooms in about a month, if not sold previously. We understand from Mr. Baker, of the organ department of Messrs. Lyon & Healy, that he has five parties who are waiting for the next large organ, and it certainly looks like the beginning of a large demand for this style of organ.

Mr. P. J. Healy is spending a portion of the time at his summer house at Lake Geneva, Wis.

Mr. I. N. Camp is East. He went directly to Montpelier, Vt., to attend the commencement exercises of his old school, and is probably in Brattleboro to-day, and will visit Boston, New York and other places East before his return.

Articles of incorporation have been filed for the Aurora Piano Manufacturing Company, with a capital of \$50,000,

to be located at Aurora, Ill. The names of Sadler and Evans were among the incorporators.

Messrs. Steger & Co. have taken the agency of the Mehlin piano.

WILL BURDETT REMOVE?

A GOOD deal of quiet negotiating has for some time been in progress looking toward a removal of the plant of the Burdett Organ Company, of Erie, to some point West. The Muncie, Ind., "Herald" publishes the following item on the subject:

For several days Mr. J. D. Williams, of Fort Wayne, has been in the city looking after the locating of the Burdett Organ Works, that is at present manufacturing its instruments at Erie, Pa.

In conversation this morning with Mr. Williams a short time before he took his departure for home he said: "I feel confident that the Burdett Organ Company will remove to Muncie—in fact, I am certain of it. I am assured that what money the company asks to remove their factory has either been subscribed or promised, and the only thing remaining to secure is a location for the factory site."

"We will erect a brick building three stories high and it will be 70x120 feet in dimensions."

"In the beginning we expect to employ about 120 men, but when in good running order the number will be increased to 165."

Nothing more definite than the above is at hand as we go to press.

Action Men's Future.

THE new Standard Action Company, of Cambridgeport, Mass., which have been in business a few years, have worked up quite a trade among some of the Boston piano manufacturers, and are supplying actions to Daniel Morris, who has a factory at the South End, Boston; to Geo. M. Guild, who is hard at work since the fire last year in replenishing his losses, and to the Henry F. Miller & Sons Piano Company. These firms are all very well pleased with the Standard Action Company's actions, which, for the price, are considered particularly adapted to pianos of certain grades. The Standard Action Company have a future before them.

Mathushek & Son Piano Company.

THE regular annual meeting of the stockholders of the Mathushek & Son Piano Company was held on Saturday, June 20. The reports show a very satisfactory increase in the company's business for the past year, with good prospects for the future, and it was therefore resolved to look for larger quarters than those occupied at present. Three styles will be all the company will make, and all pianos will hereafter contain the new patented sounding boards, which are proving a great success.

Davis Brothers.

AN interesting case was tried in the City Court day before yesterday. John W. Tynan sued Davis Brothers for the payment of an account for machinery, pulleys, shafting, &c., in the "Old Homestead" plant. The amount of the bill was \$340. The plaintiff asked for a judgment and lien on the machinery. Davis Brothers did not object to a judgment being taken for the account, but they contested the case because of the lien. The jury rendered judgment for the account, but did not grant the lien. Garrard & Meldrin represented Mr. Tynan, and Norwood & Cronk conducted the case on behalf of Davis Brothers.

The interesting feature of the case was whether the machinery was a part of the building, having been put there as permanent improvement.—Savannah "Morning News," June 24.

A jury in the Superior Court found a verdict in favor of Gustave Kiesling against Davis Brothers for \$22,214.55, with interest from January 22, 1891. The verdict sustains the two bills of sale mentioned in Kiesling's petition, one made by Davis Brothers to Kiesling and the other by the firm to William J. Lindsay, T. F. Johnson, George W. Allen and A. O. Best as security, and states that the six notes, aggregating \$4,300, have all been paid by W. J. Lindsay. The mortgage and two bills of sale are subject to a demand note in favor of Norwood & Cronk for \$1,000.—Savannah "Morning News," June 25.

Items from "Music and Drama."

THE great piano trade is dull now and will remain so until it gets busy. Some piano manufacturers who have more capital than others will not find it so difficult to get along as others which have no large capital. When the silver bill passes and other things happen a change will take place, to which I will call attention at the proper time.

Mr. Jamestrom told me that he is now making more pianos than during any former month of July since he started in the business, because he has more orders ahead. He told me that my paper was the greatest music trade paper and that he never saw any other.

There was a hail storm in New York the other day, but no pianos or organs were injured. This has no reference to hale pianos or to stone pianos, although hailstones played quite a rôle during the storm. Pun. (This was by the office boy. I never make puns and understand them fully after they have been thoroughly explained to me.)

Two dealers were in town last week and called on me before they left town. One came to have his name registered in the hotel book and the other came to look at a piano. Both of these dealers told me that they could not sell any pianos or organs if it were not for the instalment plan, so much cash and so much a week, which is quite like instalment. They convinced me that the instalment plan was proper. My paper will now

indorse it. Those who favor it please send their names in, as it should become popular in the great music trade.

The Millers are making great strides now and opening branch houses. The new one in Cincinnati is 10x30. Of course I mean feet, not inches. This gives them a great chance to put covers on the pianos when they close up, and at the same time drive all the flies out of the room. There is space for a piano in the window, which will be handsomely painted with the name of the firm on the glass; that is the window, not the piano. The door has a Yale lock, so that the manager is not compelled to go around with heavy brass keys in his pants pocket. Should a customer happen in, he can keep him inside by just letting the inside bolt snap shut. If you oil it well it will not make a noise and the customer will not get suspicious. The bolt has been oiled but not used yet.

Tillberry & Son are very busy manufacturing their new mahogany case upright pianos. All these pianos will have full sets of keys to play on. This is one of the rules of this firm. Before all the keys were in I tested one of their Style P pianos, which was afterward sold to Markstein, who had a particular customer who needed just a piano with a full keyboard. This Style P had a beautiful tone and sounded very well indeed. The tunes came forth in large volumes.

CLAM-BAKE HARRY.

Happy Mr. Wood.

MR. E. B. WOOD, of the Everett Piano Company, Tremont street, walked into the store this morning and sat down to business at a fine roll top desk of polished oak.

He didn't know he was going to do it, though, for the desk was presented to him as a surprise of the pleasantest kind by the employees of the firm.

No presentation speech was made, but on the inside of the desk, with the rest of the morning mail, was an open letter, which stated that the "undersigned, conspirators, banded together under the name of the Everett Associates, and duly organized under the laws of common sense and good fellowship, presented him with the desk and chair and their best wishes."

Mr. Wood was greatly pleased with the gifts.—Boston "Herald," June 27.

The Trade.

—Mrs. James M. Cumston, of Boston, left that city for Liverpool last Saturday.

—John H. Van Ness has gone into the musical merchandise business at Ionia, Mich.

—Frank Gibson, salesman at the Hallet & Davis warerooms, Boston, has accepted a place with the Henry F. Miller & Sons Piano Company.

—H. B. Stevens & Co., music publishers, Tremont street, Boston, have removed to 28 West street.

—Mr. H. R. Moore was among our visitors last week and left for Norway on Saturday evening.

—Mr. A. O. Mueller, of Julius Bauer & Co., of Chicago, was in town last week and left on Monday for Europe.

—Porter & Davis, of Lima, Ohio, are said to be doing a very lively trade throughout their section of the State.

—J. M. Slawson has sold out his piano and organ business at Waverly, N. Y., to W. H. Mandeville on account of ill health.

—Patent granted June 16, 1891:

Piano.....G. Caddick.....No. 454,504

—C. S. Norris & Co. have taken possession of their new warerooms, 182 Tremont street, Boston. Wm. Bourne & Son will remove to the former Norris warerooms, 215 Tremont street, next week.

—Mr. Wm. H. Williamson, of Philadelphia, was in town last week buying goods for his new store at the corner of Broad street and Girard avenue which is said to be one of the finest showrooms in that city.

—There is considerable talk of starting a piano factory at Granby, Que., Canada. The parties interested are from this side of the line and have been negotiating with H. F. Giddings & Co., of that city.

—The new factory of the Emerson Piano Company, Boston, a huge and imposing looking structure, will be under roof about July 10. The interior will be completed about September 1. Full details later.

WANTED A POSITION—By a piano and organ salesman of many years' experience. Can tune, repair, and particularly strong in making collections. A No. 1 references. A. Y., care of this paper.

—Mr. Chandler W. Smith, salesman in chief with the Mason & Hamlin Company, Boston, has been engaged of late in settling the estate of his father, Mr. Sullivan Smith, of Orange, Mass., who died in April last, aged 83 years.

—Arthur P. Schmidt & Co., music publishers, have leased a portion of the basement of the Mason & Hamlin Organ and Piano Company's building on Tremont street, Boston, and will in the future conduct their business from that point.

—Otto Pressprich, Jr., one of William Tonk & Brother's principal salesmen, sailed for Europe on the steamship Wieland, whence he goes to remain six weeks, partly to look after the firm's interests in England and partly for pleasure.

—Joseph Rogers, Jr., manufacturer of drum heads and banjo heads, announces that the agency for his goods has been discontinued with Wm. A. Pond & Co., of this city, and that he is filling orders directly from his headquarters, Highview, Sullivan County, N. Y.

—If our esteemed but hasty contemporary, Chicago "Presto," will take the trouble to refer to its files and examine THE MUSICAL COURIER of Wednesday, June 20, 1891, Volume XXII., No. 23, whole No. 590, page 622, third column, fourth line from the bottom, it will there find the information which it claims we omitted to publish; also that it is considerably mixed up on its dates.

PIANO MANUFACTURERS

Who use SPRUCE SOUNDING BOARD LUMBER can be supplied with any quantity at all times and be sure of a FIRST-CLASS article by addressing the undersigned. Also Dimension Lumber prepared for VIOLINS, GUITARS and other MUSICAL INSTRUMENTS.

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MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

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We invite correspondence from Dealers in localities where we are not represented.

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Grand, Square and Upright

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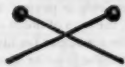
121, 123, 125, 127 Seventh Avenue,
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
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 Xylophone Supplies, Bells and Drummers' Traps

CONSTANTLY KEPT ON HAND,
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 (These Solos are not published and always create great
 enthusiasm wherever played.)
 We guarantee our instruments to keep in tune and
 give entire satisfaction. Send for circulars and cata-
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 NEAR GRAND JUNCTION
 RAILROAD.
 Cambridgeport, Mass.
BUT ONE GRADE AND THAT THE HIGHEST.

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 ESTABLISHED --- IN --- 1837
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 — MANUFACTURERS OF —

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NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.



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 (GENUINE FRENCH)
PIANO ACTIONS.
 Established over Fifty Years.

HERRBURGER-SCHWANDER.
 PARIS AND NEW YORK.

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 Sole Agents for the United
 States and Canada. } 20 Warren St., New York.

WILCOX & WHITE



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THOSE who have not paid a visit to Mendelssohn should do so without further delay. One visit there and inspection of the development would induce almost anyone to invest.

It is of easy access. There are 10 trains daily each way on the P. V. & C., the arrival and departure of which can be found in the papers. The Morgantown, Elizabeth and local boats make trips during the day. A ferry will soon be established from the McKeesport and Belle Vernon Railroad on this side of the river and a good steamboat landing is being constructed.

The machinery for the piano works is now being placed in position and Mr. Hayes, a member of the company, has gone East to arrange to bring on the employees from Eastern factories. The firm will purchase its own stock of lumber, which has to be well seasoned. The factory is built in a hollow square, which occupies an entire block. In the first department the wooden cases are made. In the second the actions are put in. In the third the cases are painted, varnished and finished. The fourth department is the warehouse, salesroom and shipping department. The office of the company is located on the second floor in a large room arranged for that purpose.

The Mendelssohn Piano Company's beautiful plan of lots will be lighted by electricity. Work will be commenced grading the streets in a few days. The Mendelssohn Piano Company lots are selling quite low now, and, as has been the experience in Jeanette, Duquesne, Charlot and all new towns, those who purchased lots in the plan first laid out there in a short time built and doubled the money and sold their properties at a handsome price.

B. P. Wallace has charge of the lot sales and can be found on the ground daily and in the evenings at his store, Market street, McKeesport.

The above is from the Elizabeth, Pa., "Herald," which has for some time past been giving out occasional news about this enterprise, the management of which is in the hands of E. G. Hays, of Pittsburgh. Mr. Hays has as a partner Mr. E. C. Elsbree, of the Lester Piano Company, of Philadelphia, one of the best posted and most intelligent men of the younger generation in the music trades. We believe the charter under which the Mendelssohn Company are working is that of the Pennsylvania Piano Renting Company, an institution organized some years ago in Pennsylvania.

There is no means at hand to learn exactly who the parties are who are interested in the Mendelssohn Piano Company, but rumor mentions in addition to Mr. Hays and Mr. Elsbree, Mr. Geo. Miller, of the Lester Piano Company, B. P. Wallace, a dealer at McKeesport, someone of the firm of Black & Keffer, of this city, and some member of the Wilcox & White Organ Company, of Meriden. This is the way rumor has it. Mr. Hays does not speak; Mr. Elsbree is busy attending to the affairs of the Lester Piano Company; Mr. Black, of Black & Keffer, smiles when the matter is

mentioned, and the Wilcox & White Organ Company are absolutely mum.

Misrepresentation.

A DEALER in Western New York sends to us the following editorial clipped from a paper known as the Arcade "Leader," and purporting to be published in the interests of the Farmers' Alliance. The comments of our correspondent are not very complimentary to the editor of the "Leader," a Mr. Hulette by name, and a careful reading of the extracts appended will indicate a justification for his ire:

The \$15 Singer sewing machine offered by this paper to its subscribers has met phenomenal sale. It is a first-class, guaranteed machine in every way, and has been sold for years at \$40 and \$50 by agents. The reason it is sold at \$15 is simple. The company sells through the Alliance to this paper at the same price it has in the past sold to agents, but we sell to the consumer at no profit and gain out of the transaction, where freights, exchange and postage is paid, simply a yearly subscriber to the paper. The difference in the former high price asked for this machine and its present price is entirely in paying the enormous commissions to the middleman, the agent, the man of much cheek and no capital invested, who heretofore charges the consumer for his services in selling not only double but sometimes treble the price he paid for the goods. You see how well he has been paid in the past, don't you? What is true of sewing machines is true of pianos, organs, bicycles, farming tools and hosts of other manufactured goods. The high prices result entirely from the middleman's greed and not the manufacturers.

Take organs, for instance; the average cabinet organ is sold by the manufacturer to agents for from \$30 to \$300; the agent sells to the consumer for from \$60 to \$125, as he may be able to wheedle or hoodwink buyers. The company make perhaps 40 per cent. on their goods, the agent with practically no investment makes from 200 to 300 per cent. Bicycles are the same. Anyone knows that the material in a bicycle and the labor will aggregate less than \$30. The wholesale prices on them run from \$30 to \$50, and the agent or middleman gets from \$75 to \$110 from the buyer who is so foolish as to pay it. The middleman's profits on buggies, carriages and farm implements are equally enormous, as is susceptible of proof by papers on file at this office direct from certain firms under their own signatures. This paper is arranging to supply its subscribers with many of these goods at wholesale prices. We have already arranged with several bicycle firms, and organs and buggies will be soon on our lists. Before you buy anything of an agent it will pay you to investigate thoroughly before you make the middleman too much of a present. The Alliance official purchasing agent is out now among the firms getting wholesale prices to supply the wants of all Alliance members at close rates. The era of fair profits and less middlemen is upon us. Buy of the maker direct as you can and save all these enormous profits upon which a horde of so-called agents have fattened at your expense.

We have so very often to call attention to the harm of interference of the lay press in trade matters that it is tiresome to burden our columns with more such condemnations; but the editor or proprietor of this "Leader" appears from the above to be inclined to interfere directly and to question whether the gentleman is a scheming pre-

varicator of high attainments or only an ignorant fellow who doesn't know what he is writing about. It would seem from the meagre information that the latter would be the safest conclusion, if only because the element of charity enters into it. Such silly statements as to the wholesale prices of decent organs, and such foolish assertions as that the dealer makes "practically no investment" would seem to indicate that Mr. Hulette doesn't know any better, and that he has jumped through a lot of unconsidered words, which, however well intentioned, are nevertheless calculated to injure the piano and organ business, and to make it appear ridiculous, not to say illegitimate, in the eyes of the readers of the "Leader."

Organs can be bought for \$20 and for \$30, but they are not organs in the sense of being musical instruments and no reputable dealer will handle them. They run in the class with the Beatty trash, the cheapest combination of wood and metal that can be knocked together by boy labor. It becomes necessary in order to dispose of such things to resort to various schemes in which it is represented that the purchaser is getting more than the value of his money—schemes such as have caused men like Beatty to have their mail stopped by the United States Post Office Department—in a word, "bunco" schemes.

When it is considered for a moment how limited is the organ business and the piano business, when it is considered upon what terms of easy payments dealers are obliged to sell upon, when it is considered that good organs are better than they ever were before and cost more money and that cheap organs are poorer than they ever were before and cost less money, it is almost superfluous to point the moral that no organ worthy of the name can be made and sold to retail customers for \$20 or \$30, or within twice or even three times that amount.

Farmers are proverbially hard headed and close fisted, yet they will buy green goods and they will be caught by the Hungarian oats man, and they will work like slaves to make their few dollars and then throw them away with the childish idea that for every \$5 bill they are going to get \$10 in value; so we suppose that some of them will buy organs that, if they were organs "as is organs," would be worth \$100 for \$20 or \$30, and a year's subscription to a paper thrown in. We would suggest to our correspondent to just let the matter run on and rest assured that it will die a natural death. If the philanthropic Mr. Hulette succeeds in getting some \$20 organs, we should like to know what name is stenciled on them, and we shall be glad in the interest of the legitimate organ business and the legitimate dealers to tell to all inquiring friends what the real value of the boxes is.

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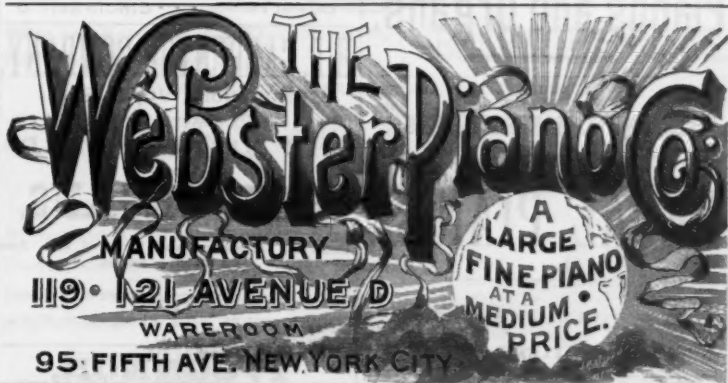
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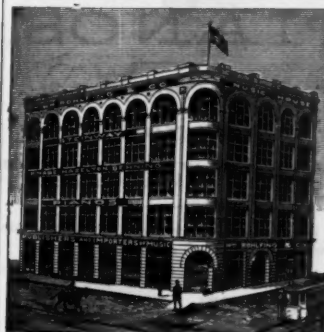
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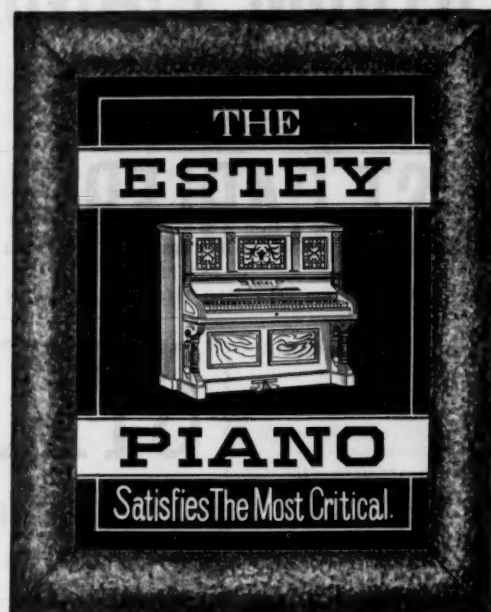
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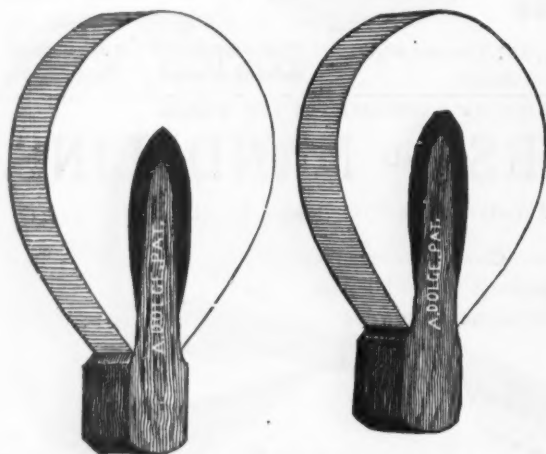
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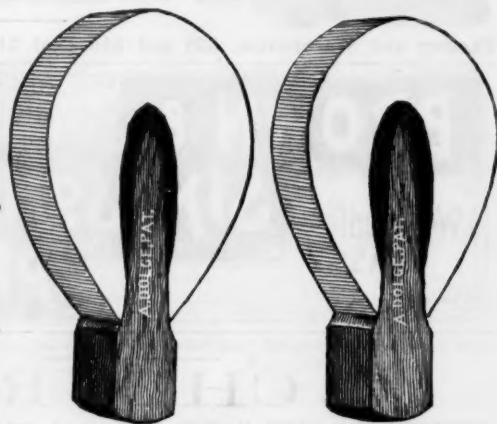
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